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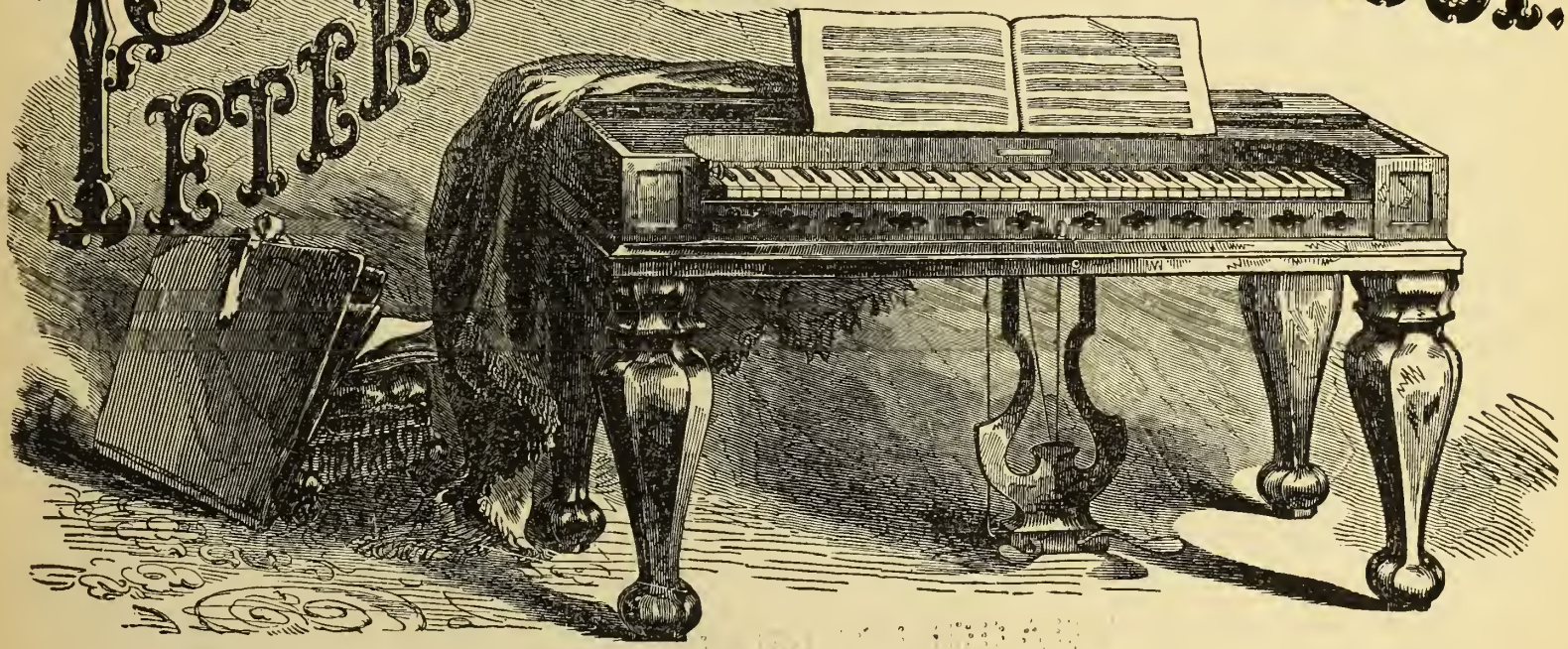

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PREFACE.

A DESIRE to meet the wishes of many Professors of Music who are teaching the *Melodeon* from "*Peters' Eclectic Piano Forte School*," and who have expressed a wish to get a Melodeon Instructor on the same elementary and inductive plan, but at a less cost, has induced the publication of this little work.

"*Peters' Melodeon School*" is designed for persons who, with the aid of a master, may wish to acquire a knowledge of music, and the ability to perform the Popular Airs of the day—to play an accompaniment to a Song, and to execute with sufficient skill the generality of the plain Psalm and Hymn tunes found in books of that description.

Persons who intend to pursue their studies beyond the point indicated, must learn the construction of chords, and their relations to each other. For this purpose they should procure a little work called "*Elements of Thorough Base.*" In connection with this work, *Loud's Organ School*, and *Zundel's Voluntaries*, are recommended.

Sacred music, and music of a soft plaintive character, are best suited to the Melodeon. Songs in which the melody is played with the right hand, and the harmony with the left hand, are also peculiarly adapted to this charming instrument.

In addition, therefore, to the Exercises, Scales, and Instrumental Pieces contained in the work, a Selection of Popular Songs and time-honored Psalm and Hymn tunes are given at the end.

That the contents of "*Peters' Melodeon School*" may prove acceptable to those for whom it is designed, and that it may also be found a welcome addition to the family circle, is the sincere wish of THE AUTHOR.

GENERAL RULES FOR PLAYING THE REED ORGAN.

THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated, that the arms are held horizontal with the keys.

The hand should be slightly curved, and held in an easy and natural position, and the fingers should be apart, so as to rest exactly on the keys.

THE FINGERS.

Before exercising the fingers, the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm, and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation. are acquired.

THE MEASURE.

The metrical division, afforded by the bar, is the soul of music; without this advantage, its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

This part of execution should be scrupulously observed, though many musicians are accused, and too often with reason, of being deficient in this particular.

A due attention to time sustains the pupil in difficult passages, strengthens the fingers in a remarkable degree, and gives the assurance necessary for a successful execution.

THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress in music, should devote at least three hours a day to its diligent study. These hours need not be consecutive: on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands. Close application, too long continued, is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers, and to the scales; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young pupils imagine they increase their progress in choosing pieces beyond their ability; but they are grossly deceived; for thus it is that, in a short time good habits, previously acquired, are lost, the execution is rendered weak and uncertain, and, finally, all idea of correct playing is lost. Let them always choose pieces according to their abilities.

IMPORTANT ADVICE.

Before commencing any piece of music whatever, a player should never fail to ask the three following questions:

1. *In what key am I going to play?* That is to say, *How many sharps or flats are there to the key?*
2. *What is the time?*
3. *What is the movement?*

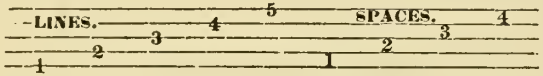
THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*; or by the letters C, D, E, F, G, A, B.

Each of these different sounds, as well as the character which represents it, bears the generic term of NOTE.

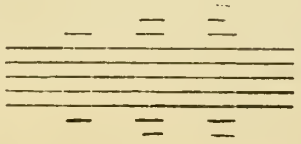
The notes are written on or between five right parallel *Lines*, which form a STAVE. The intervals between the lines are called *Spaces*. The lines and spaces are counted from the lowest upwards.



LEGER LINES are written above or below the stave, when those of the stave are insufficient.

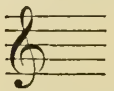
LEGER LINES ABOVE.

LEGER LINES BELOW.

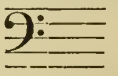


The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a CLEF, should be placed at the beginning of each stave.

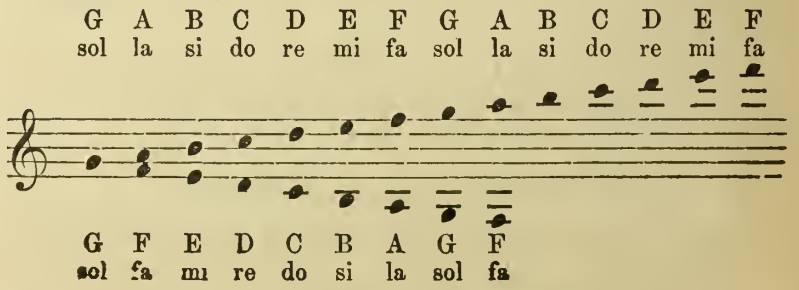
CLEF OF SOL, or G, or TREBLE CLEF.

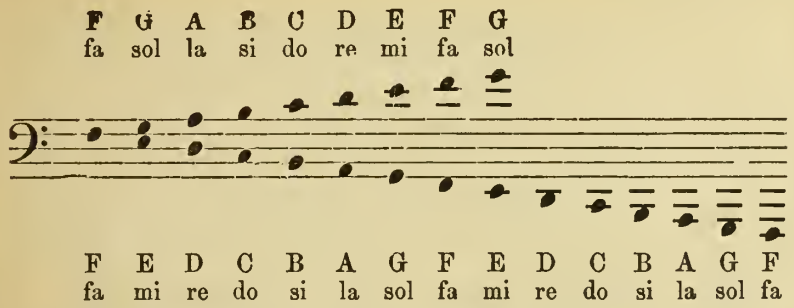


CLEF OF FA, or F. or BASE CLEF.

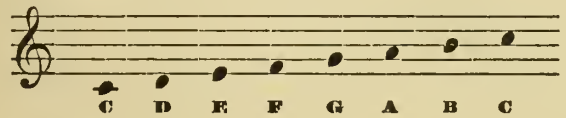


Examples of the Clefs of SOL, *or* G, *and* FA, *or* F, *which are the ones generally used in modern Music.*

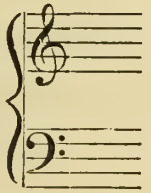




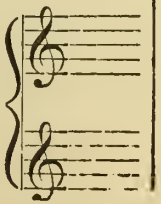
The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper stave serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.



Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the sol, or G Clef. The Brace is used however in Duetts for two Flutes Violins, &c.



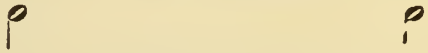
THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

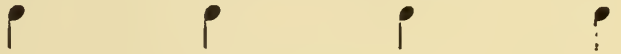
Comparative Table of the Relative Value of notes.

One whole note is equal to

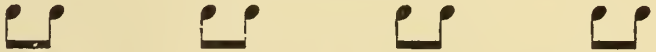
Two Half notes, or



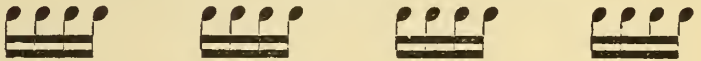
Four Quarter notes, or



Eight 8th notes, or



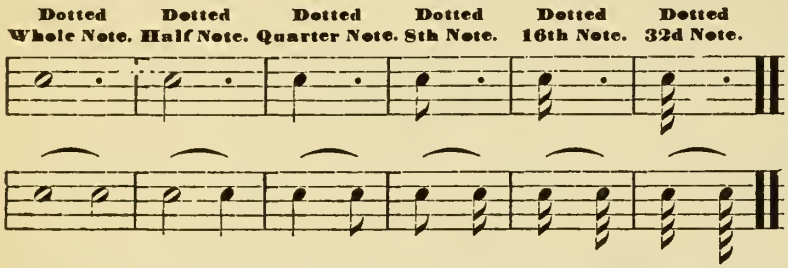
Sixteen 16th notes, or



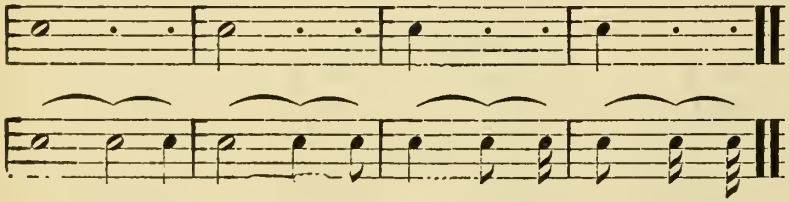
Thirty-two 32d notes.

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.



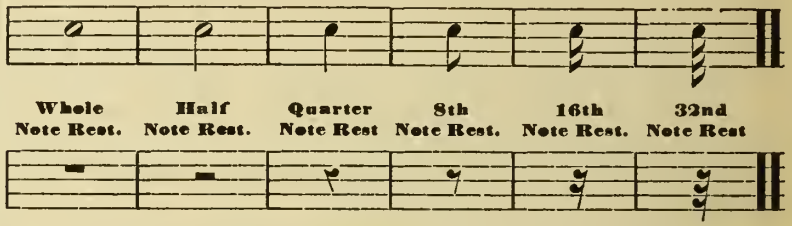
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



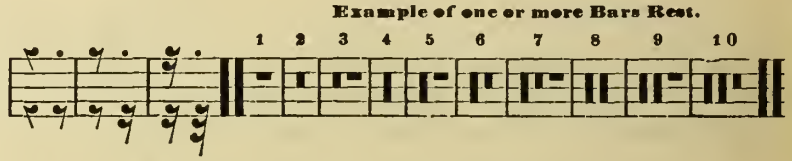
THE RESTS.

Rests, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

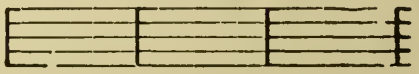


The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

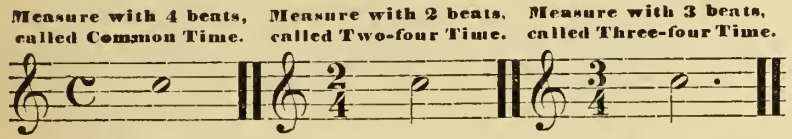


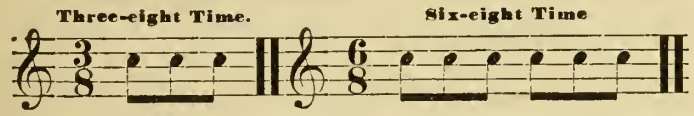
THE SIGNS OF THE MEASURE.

All the component parts of a piece of music are divided equally into portions, called Measures. Each measure is placed between two lines, called Bars.

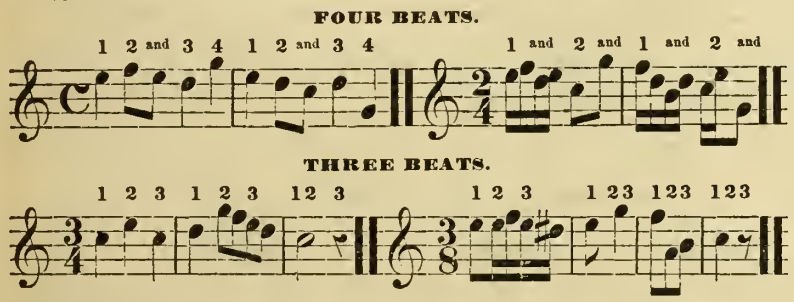


Measures are also divided into fractional parts called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eight* and *six-eight* time, are the most in use.



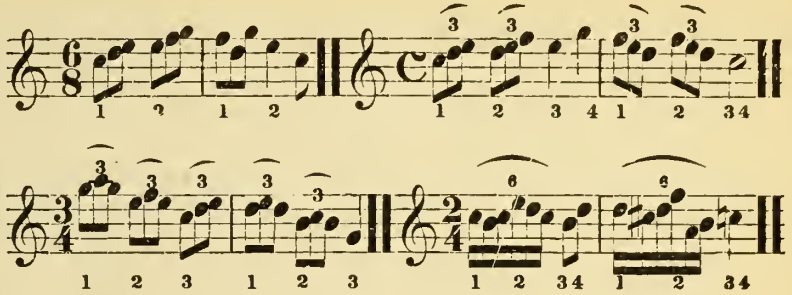


In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eight time, that of an eighth note is used.



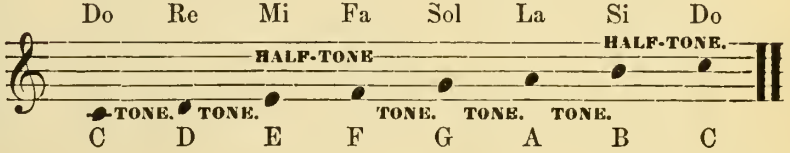
When three notes are played in the time of two, or six in the time of four, such groups are called TRIPLET'S; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.

The time should be counted by the value of the Triplet.



THE INTERVALS.

The distance from one note to another is called an INTERVAL. The major gamut is composed of five tones and two semitones.

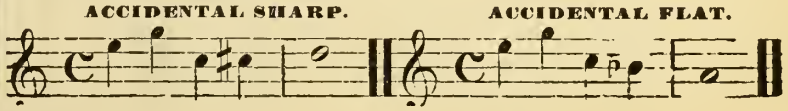


THE SHARP, THE FLAT, AND THE NATURAL.

A SHARP (♯) before a note raises it a semitone.

A FLAT (♭) on the contrary, before a note, lowers it a semitone.

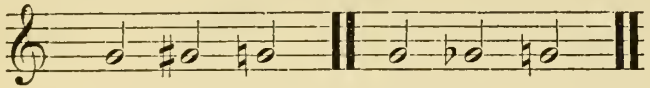
Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.



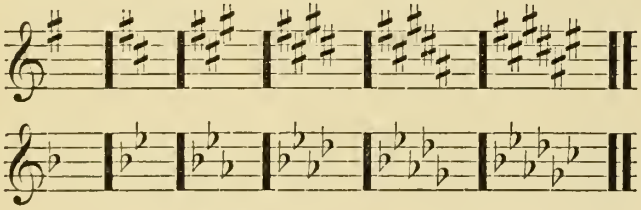
When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (♮) serves to annul a sharp, or flat, by restoring a note to its former position.



Flats and sharps are placed after the Clef in the following order:

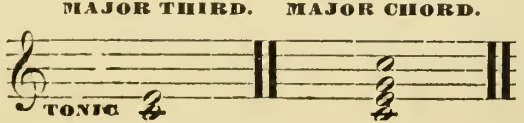


A DOUBLE SHARP, (𝄪) raises a note a tone, and a DOUBLE FLAT, (𝄫) lowers it a tone.

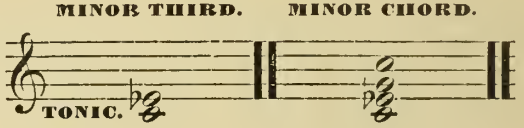
THE MODES.

There are two MODES,—the *Major* and *Minor*.

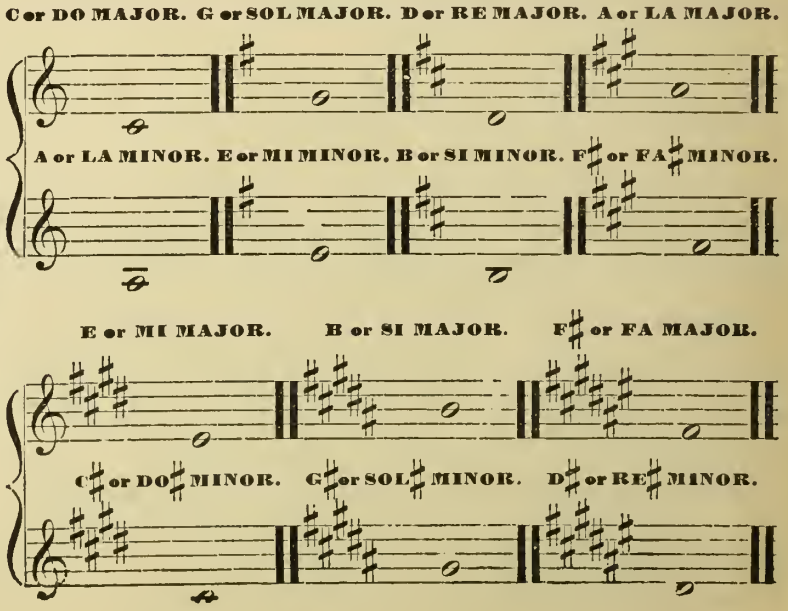
In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

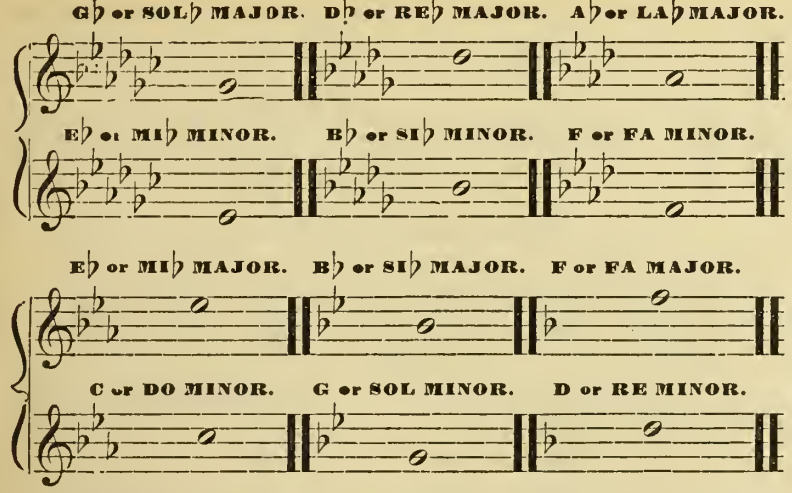


In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.



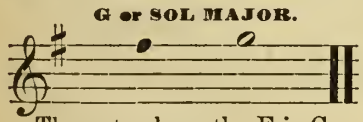
A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.



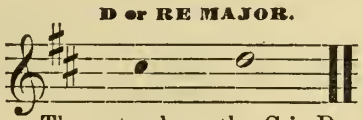


Each major and minor key bears the name of the tonic of its gamut.

The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

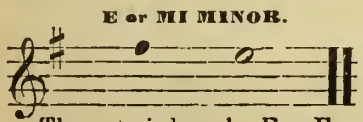


The note above the F is G.

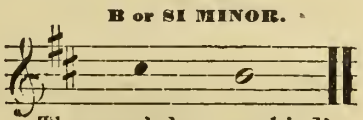


The note above the C is D.

The tonic of the relative minor is, on the contrary, the note below the last sharp.

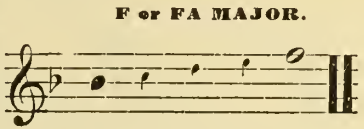


The note below the F is E.

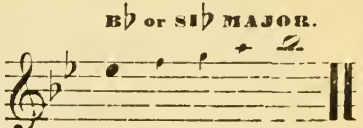


The note below the C is B.

The tonic of any major key, with flats, is the fourth note above the last flat.

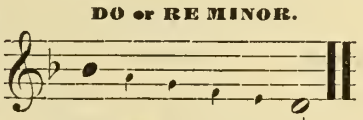


The fourth note above B is F.

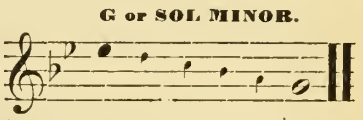


The fourth note above E is B♭.

The tonic of the relative minor, is the fifth note below the last flat.



The fifth note below the B♭ is D.



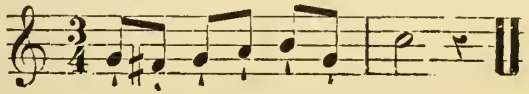
The fifth note below the E♭ is G.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

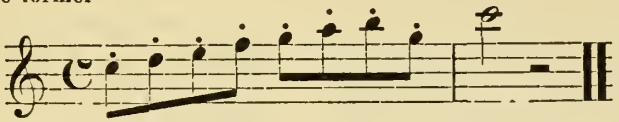
ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of ARTICULATION,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

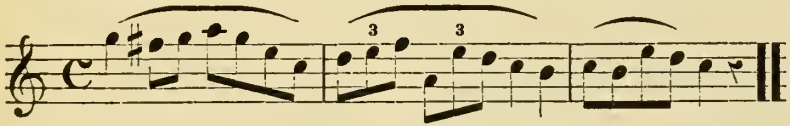
A *Staccato*, or pointed note, (•) is played in a short and precise manner.



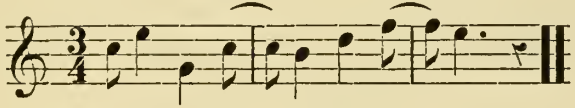
A *Staccato*, or dotted note (•), is played in a less detached style than the former



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.

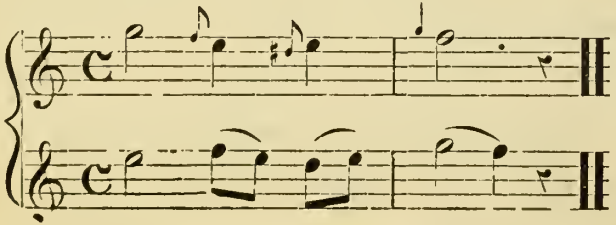


The slur (⁀) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same bar, or of two consecutive bars.

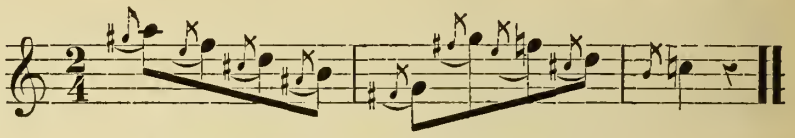


An Appoggiatura is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

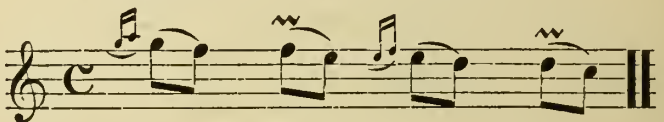
A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



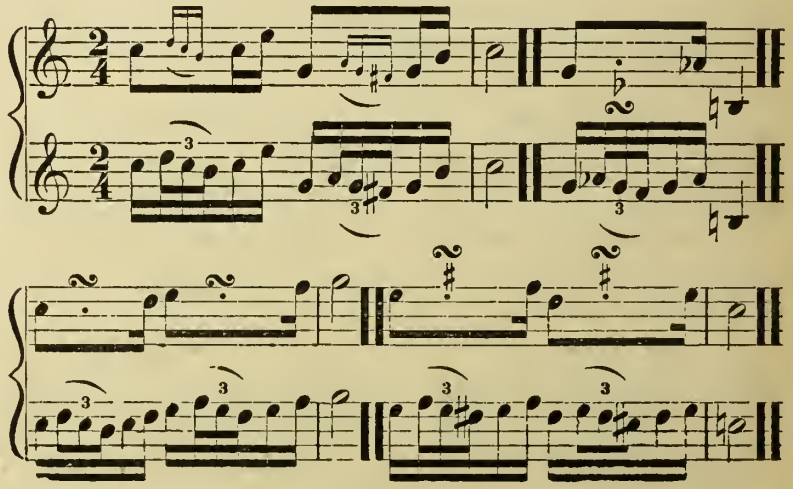
When an appoggiatura is played with rapidity, without reference to the value of the principal note, it is usual to cross it with a small line.



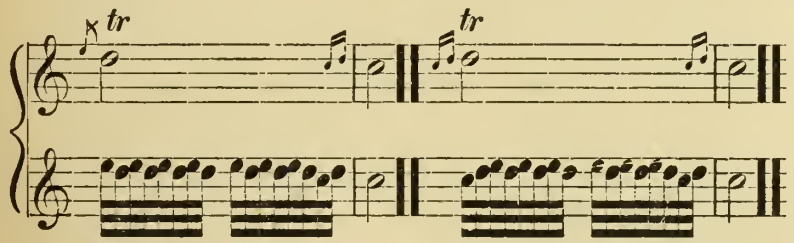
A Double Appoggiatura is marked thus ∿.



A Turn is composed of three grace notes placed before or after a principal note. In the first instance the small notes are written; and in the second they are expressed by the sign ∾.



A TRILL is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr*.



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign < marks that the sound should be progressively increased.

The sign > marks that the sound should be diminished in the same manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.
Pianissimo, or simply *pp*; very sweet and soft.
Dolce, or *dol*; sweet.
Forte, or *f*; loud.
Fortissimo, or *ff*; very loud.
Mezzo Forte, or *mf*; half loud.
Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but not suddenly.
Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.
Crescendo, or *cres*; increasing gradually in loudness.
Decrescendo, or *decres*; Diminishing the loudness.
Smorzando, or *smorz*; Smothering the sound by degrees.
Espressivo; expressive.
Affetuoso; affectionate, tender.
Maestoso; majestic.
Cantabile; in a graceful, singing style.
Con Espressivo; with expression.
Legato; slurred, flowing.
Leggiero; light.
Con Anima; with feeling.
Con Spirito; with spirit.
Con Grazia; with grace.
Con Gusto; with taste.
Con Delicatezza; with delicacy.
Con Fuoco; with fire.
Con Forza; with force.
Con Calore; with heat.
Con Brio, or *brioso*; with brilliancy, brilliant.
Agitato; agitated.
Scherzando; playful.
Mosso; animated.
Sempre; always.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

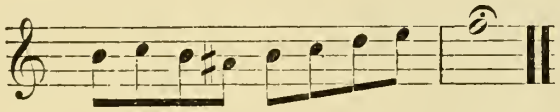
The sign 𝄋 shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words, *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR 𝄁

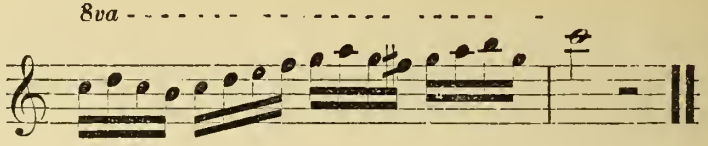
When *Dots* are added before the bar, thus, 𝄆, they show that the division previous to it is repeated; when after, thus, 𝄇, that the division following is repeated.

A PAUSE 𝄐 marks that a beat of the measure is suspended, and that a note, or rest, must be prolonged for a certain space of time.

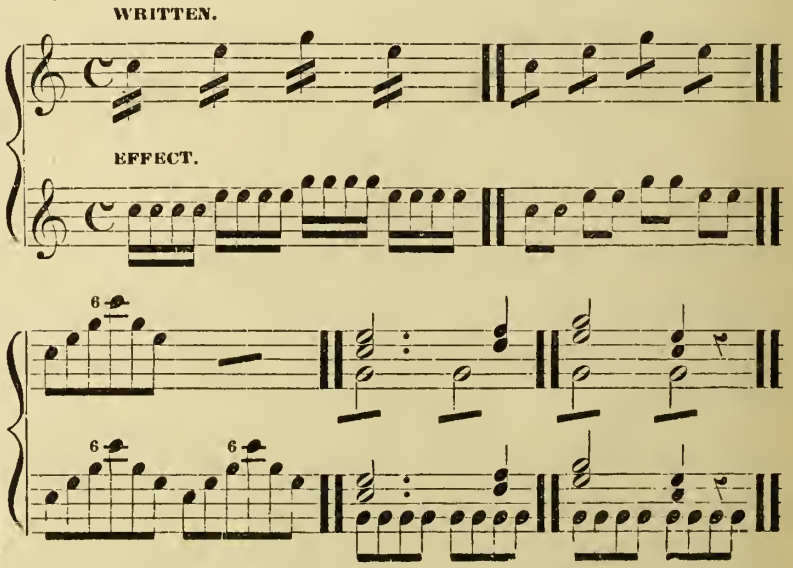
A pause over a rest, should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, 8*va*. - - - - - - -, over them, showing that they must be played an octave above.



ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes of *do*, a quarter note alone, marked with two thick, short lines, is used, &c.



A DICTIONARY OF MUSICAL TERMS

A; an Italian preposition, meaning to, in, by, at, &c.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio*; slow
Adagio Assai, or *Molto*; very slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than Allegro.
Allegro, quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amen; so be it; pronounced, in singing, *Ah-men*.
Amoroso, or *Con Amore*; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat quicker than Andante.
Animo, or *Con Animo*; with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Ardito; with ardor and spirit.
Arioso; in a light, airy, singing manner.
A tempo; in time.
A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of Cadence. See Cadence.
Calando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*; a member of a choir of singers.
Col, or *Con*; with.
Col Arco; with the bow.
Comodo, or *Commodo*; in an easy and unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or *Con Duolo*: with mournful expression.
Conductor; one who superinteuds a musical performance; same as Music Director.
Con Energico; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro: chorus.

Da; for, from, or.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Decani; the priests, in contradistinction to the lay or ordinary choristers.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolcemente, Dolcessa, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*; mournful.
Doloroso; in a plaintive, mournful style.

E; and.
Elegante; elegance.
Energico, or *Con Energia*; with energy.
Espressivo; expressive.

Fine, Fin, or *Finale*; the end.
Forzando, forz, or *fz*; sudden increase of power.
Fugue, or *Fuga*; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.

Giusto; in just and steady time.
Grazioso; smoothly, gracefully.
Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or *Lacrimoso*; mournful, pathetic.
Lamentevole, Lamentando, Lamentabile; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or *Lentemente*; slow.

Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderatamente*; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat, or transient shake.
Mosso; emotion.
Moto; motion. *Andante con Moto*; quicker than Andante.

Non; not. *Non troppo*; not too much.

Organo: the organ.
Orchestra; a company or band of instrumental performers, that part of a theatre occupied by the band.

Pastorale, applied to graceful movements in sextuple time.
Perdendo, or *Perdendosi*; same as Lentando.
Piu; more. *Piu Mosso*; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little. *Poco Adagio*; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.

Rallentando, Allentando or *Slentando*; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in the style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf., or rinforzo; suddenly increasing in power.
Rilenuto; retained.
Ritardando; slackening the time

Semplice; chaste, simple.
Sempre; throughout, always, as *Sempre Forte*, loud throughout.
Senza; without; as, *Senza Organo*, without the organ.
Sforzando, or *Sforzato*; with strong force or emphasis, rapidly diminishing.
Siciliana; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavement; sweet, sweetly.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. *Sotto Voce*; with subdued voice.
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.

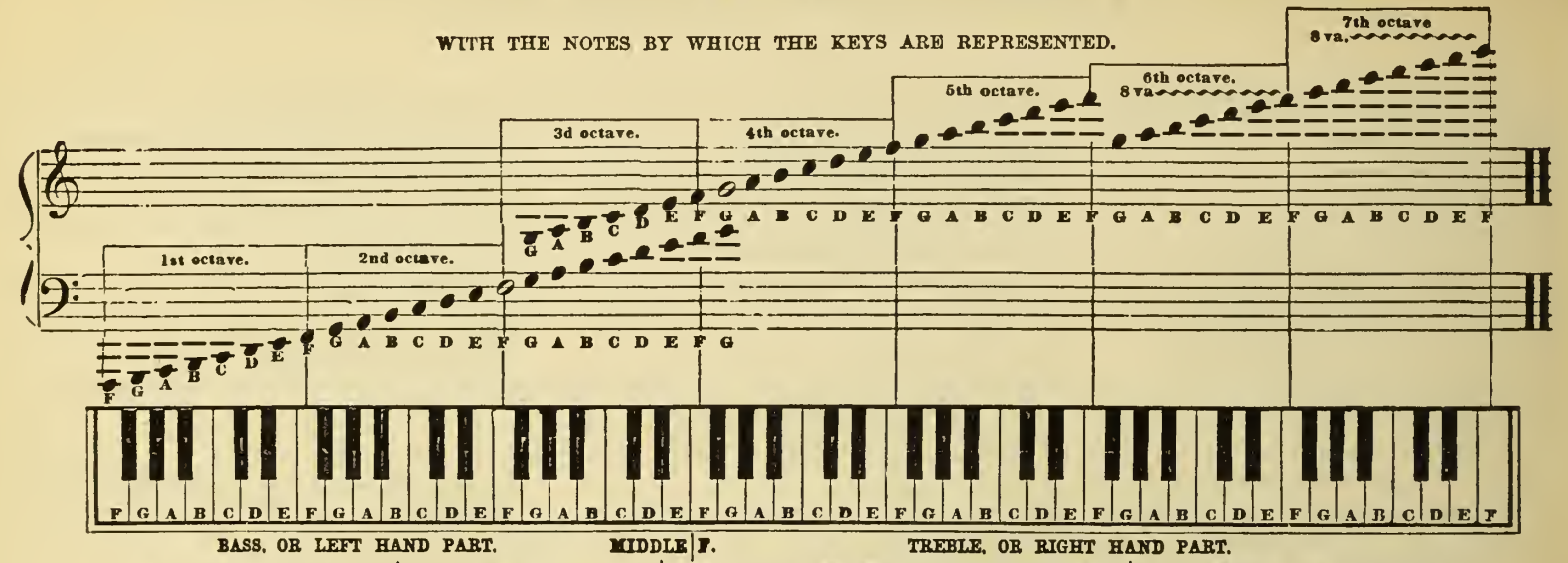
Tace, or *Tacet*; silent, or be silent.
Tardo; slow.
Tasto Solo; without chords.
Tempo; time. *Tempo a piacere*; time at pleasure.
Tempo di Marcia; time of a march.
Tempo Giusto; in exact time.
Ten Tenuto; hold on. See Sostenuto.
Tutti; the whole, full chorus.

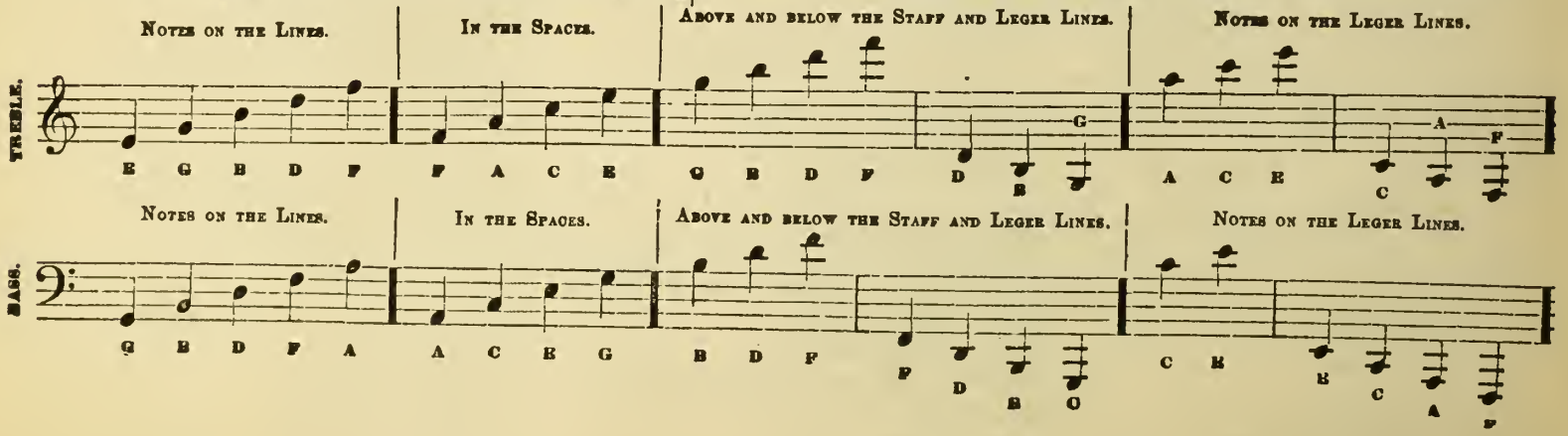
Un; a; as, *Un Poco*, a little.

Va; go on; as *Va Crescendo*, continue to increase.
Verse; same as Solo.
Vigoroso; bold, energetic
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce di Petto; the chest voice.
Voce di Testa; the head voice.
Voce Sola; voice alone.
Volti Subito; turn over quickly

THE KEY-BOARD OF A SEVEN-OCTAVE MELODEON, ORGAN OR PIANO-FORTE.

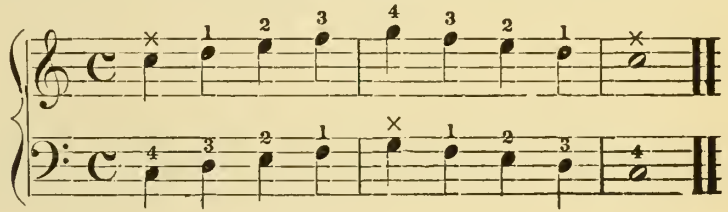
WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.



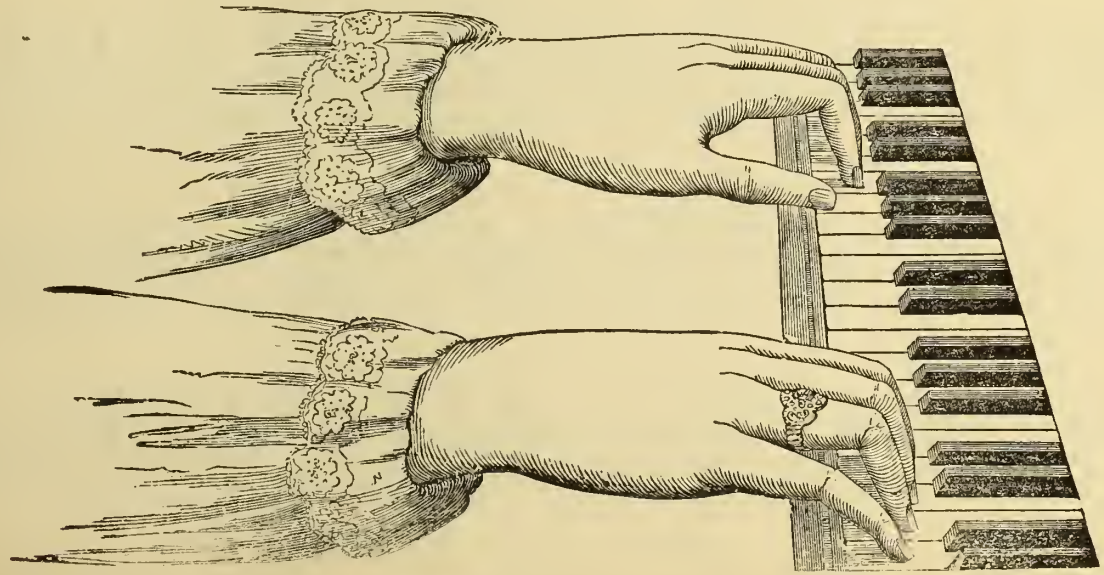


POSITION OF THE BODY, AND MOTION OF THE HANDS.

In order to preserve a convenient and natural attitude in playing the piano, the pupil should have a seat proportioned to his own height and that of the key-board; he should sit upright before the piano, and exactly in the middle, the feet placed opposite the pedals, so as to be able to make use of them with facility, without displacing himself. The height of this seat should be so regulated, that, the back part of the arm falling vertically by the side of the body, the elbow may be a little higher than the keys. The position of that part of the arm below the elbow should be horizontal; the hand rounded; the fingers bent without stiffness, and sufficiently advanced over the white keys, to be able to reach the black keys without difficulty. When the hands are thus placed, and the fingers are over the keys which represent the following notes, the pupil may proceed to the following exercises.

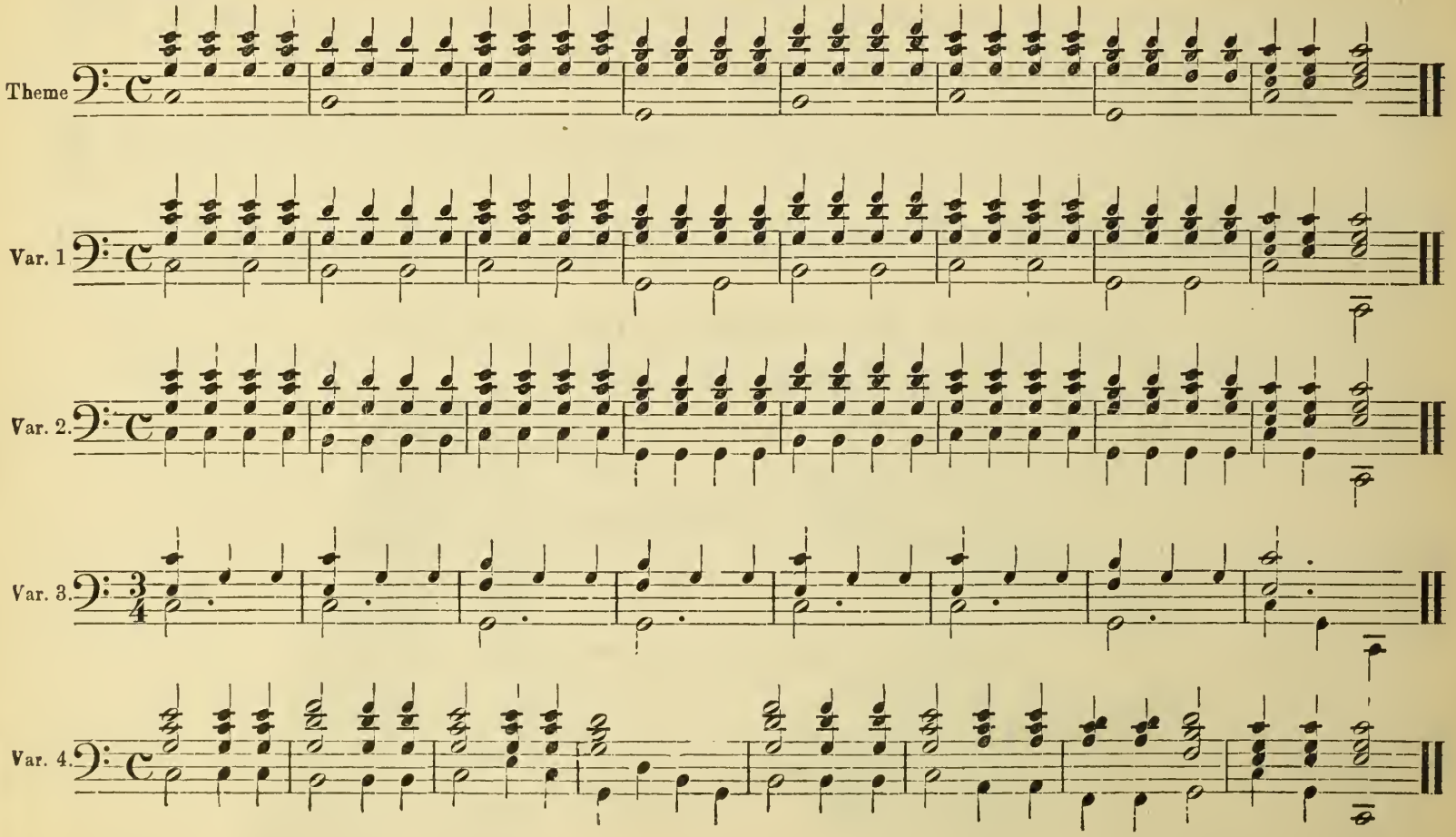


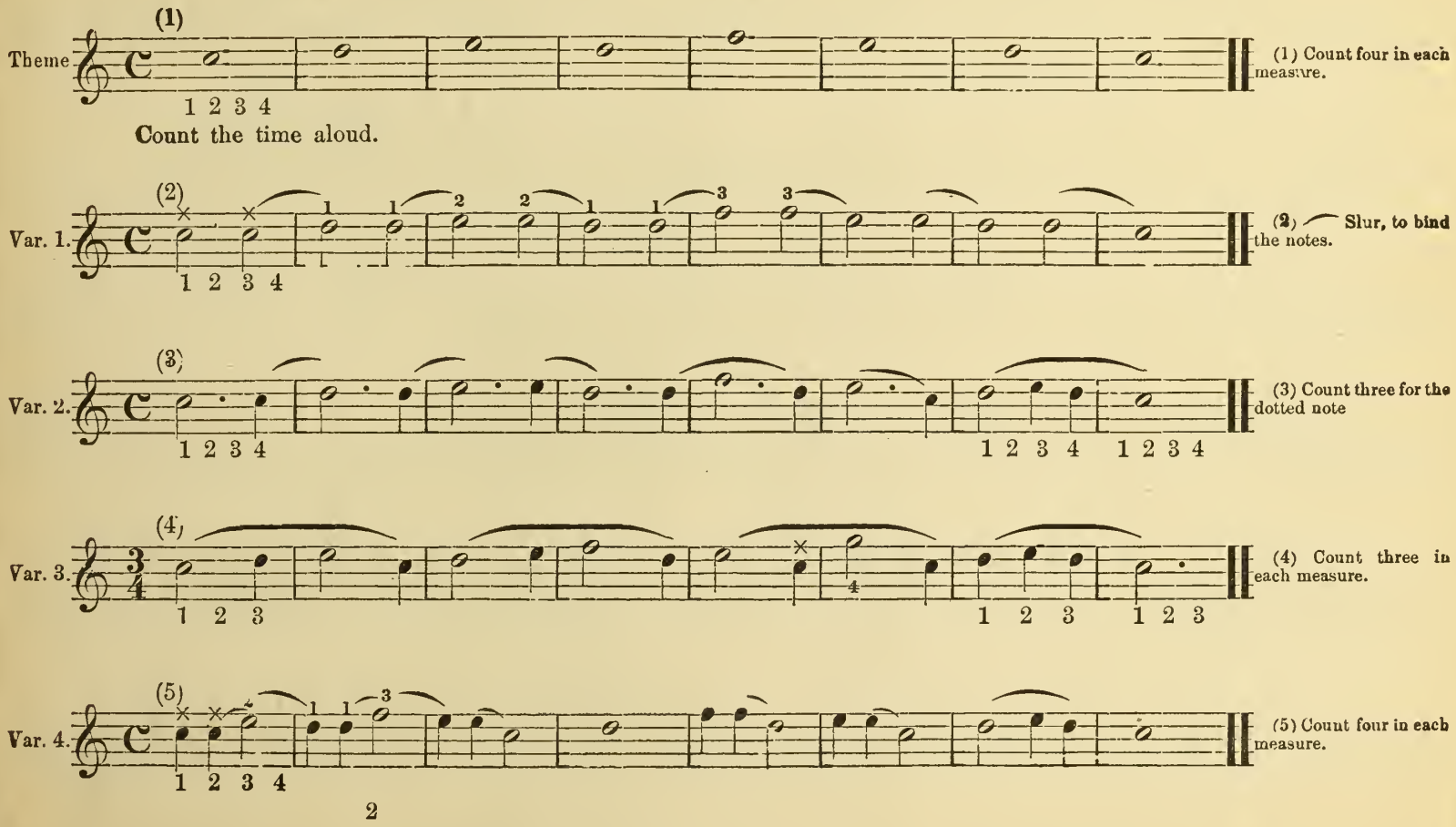
POSITION OF THE HANDS ON THE KEY-BOARD.

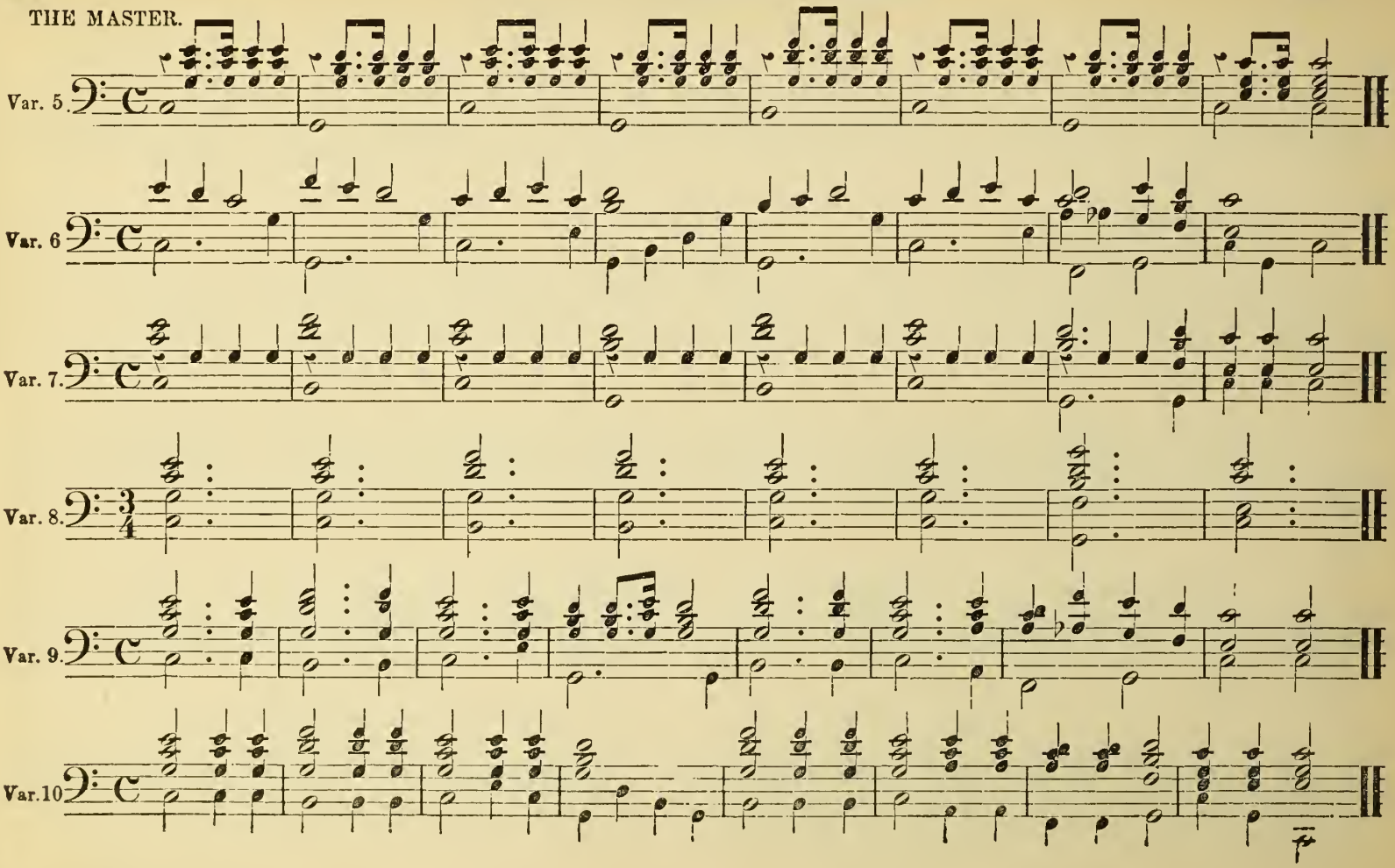


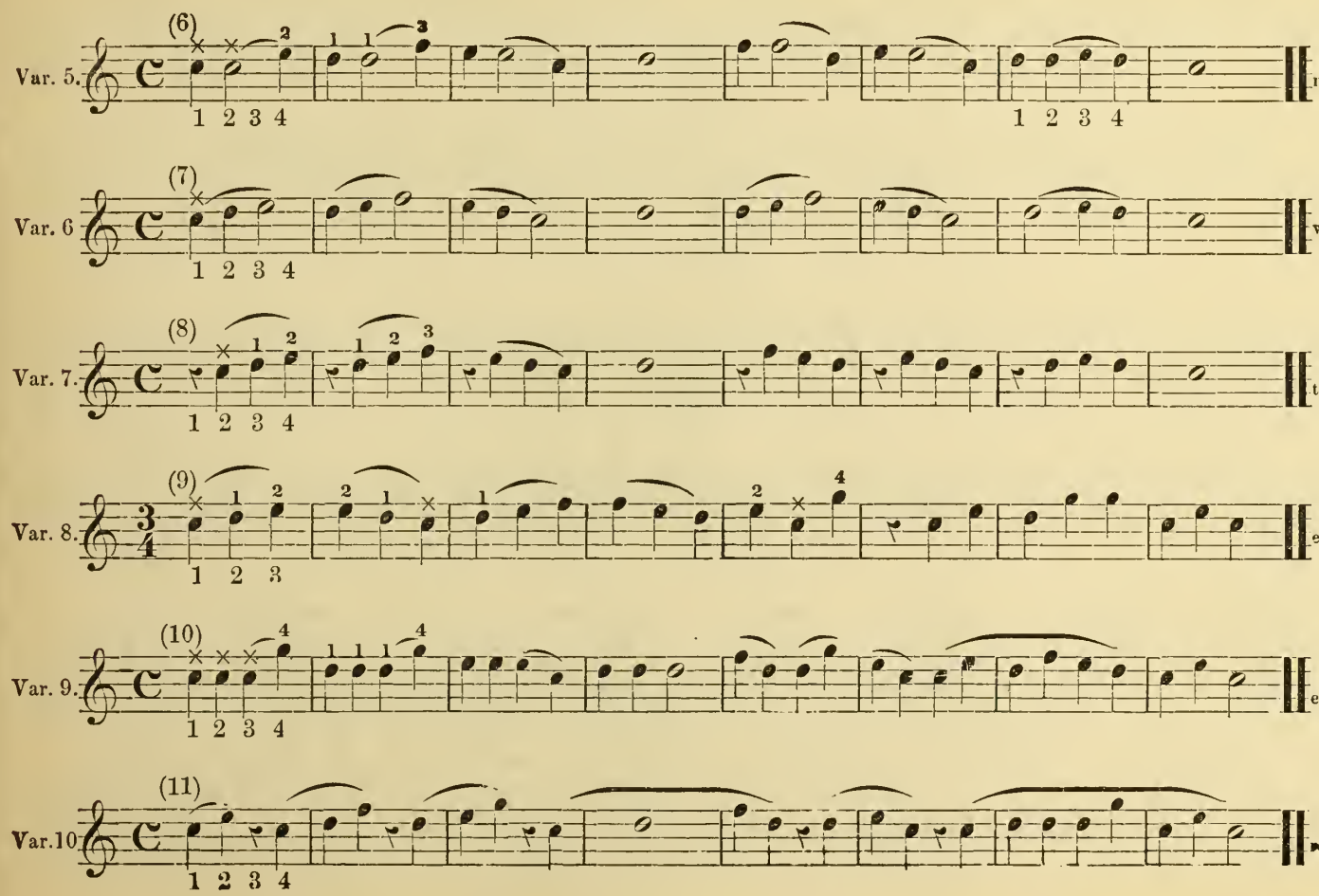
THE MASTER

Lesson for Three Hands.



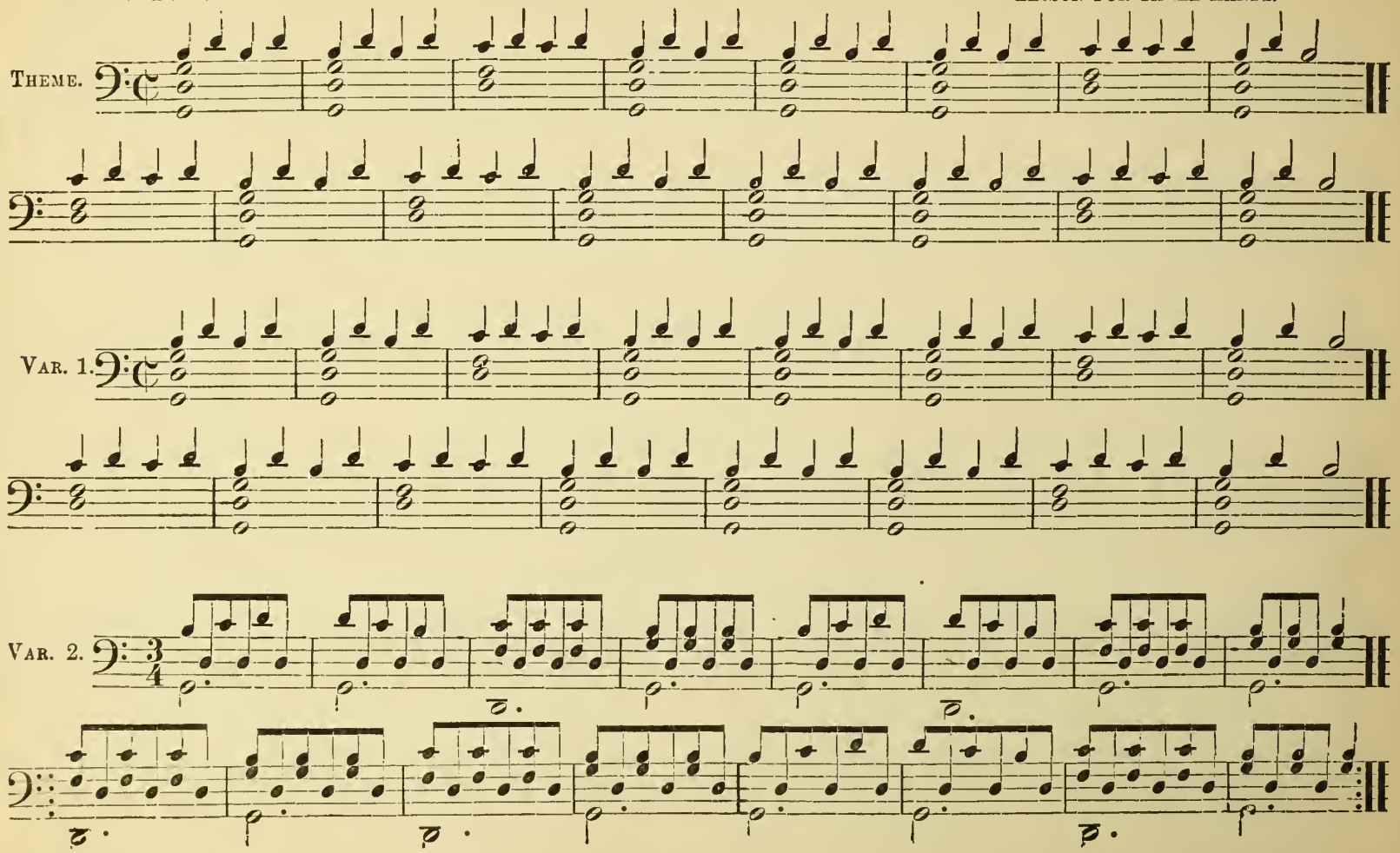

(1)
Theme.
1 2 3 4
Count the time aloud.
(1) Count four in each measure.
(2)
Var. 1.
1 2 3 4
(2) Slur, to bind the notes.
(3)
Var. 2.
1 2 3 4
1 2 3 4 1 2 3 4
(3) Count three for the dotted note
(4)
Var. 3.
1 2 3
1 2 3 1 2 3
(4) Count three in each measure.
(5)
Var. 4.
1 2 3 4
2
(5) Count four in each measure.

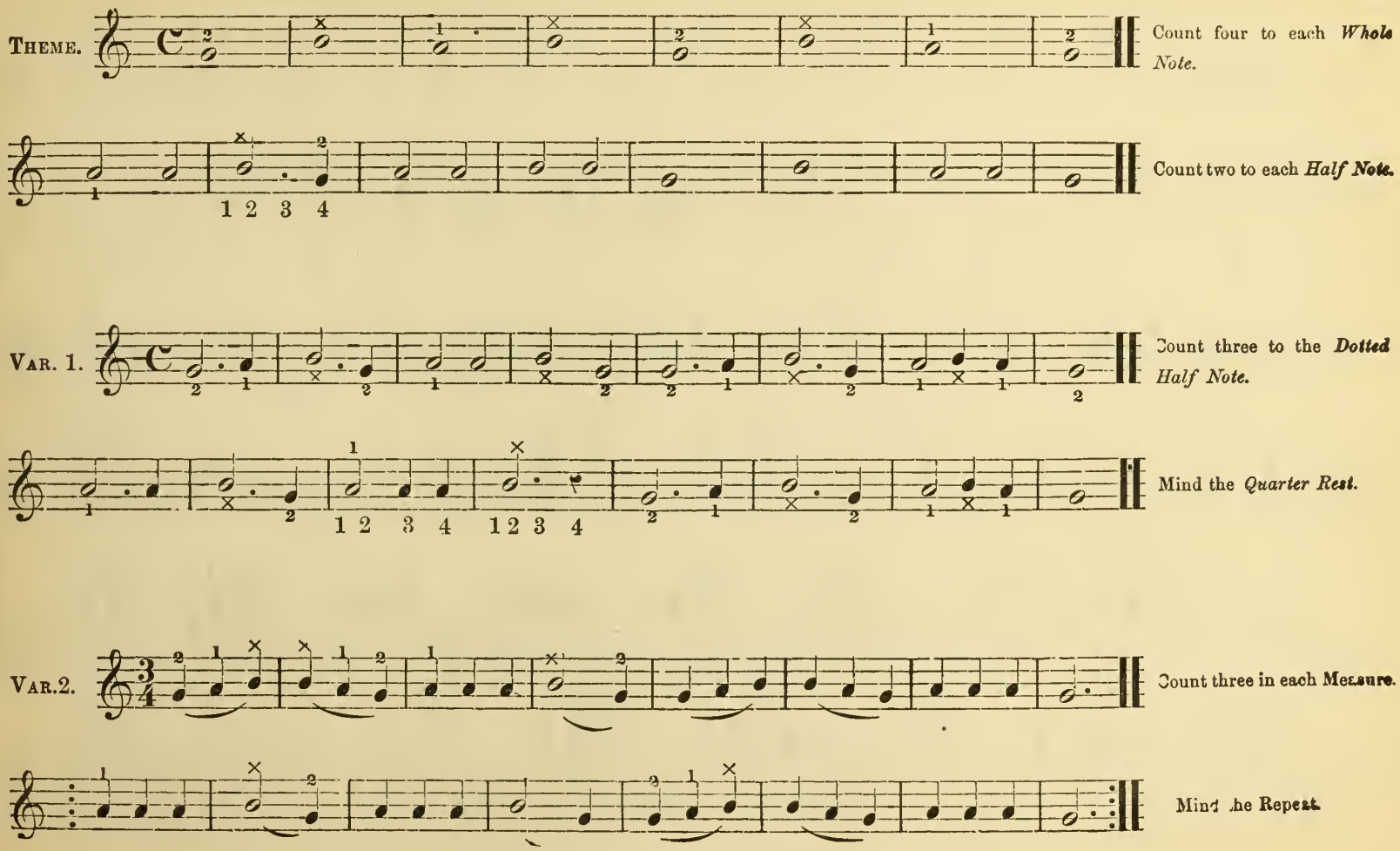

THE MASTER.
Var. 5.
Var. 6
Var. 7.
Var. 8.
Var. 9.
Var.10


(6)
Var. 5.
1 2 3 4
1 2 3 4
(6) Accent the second note of the measure.
(7)
Var. 6
1 2 3 4
(7) Bind the notes well together.
(8)
Var. 7.
1 2 3 4
(8) Lift the hand for the quarter rest
(9)
Var. 8.
1 2 3
(9) Count three in each measure.
(10)
Var. 9.
1 2 3 4
(10) Count four in each measure.
(11)
Var.10
1 2 3 4
(11) Mind the quarter rests.

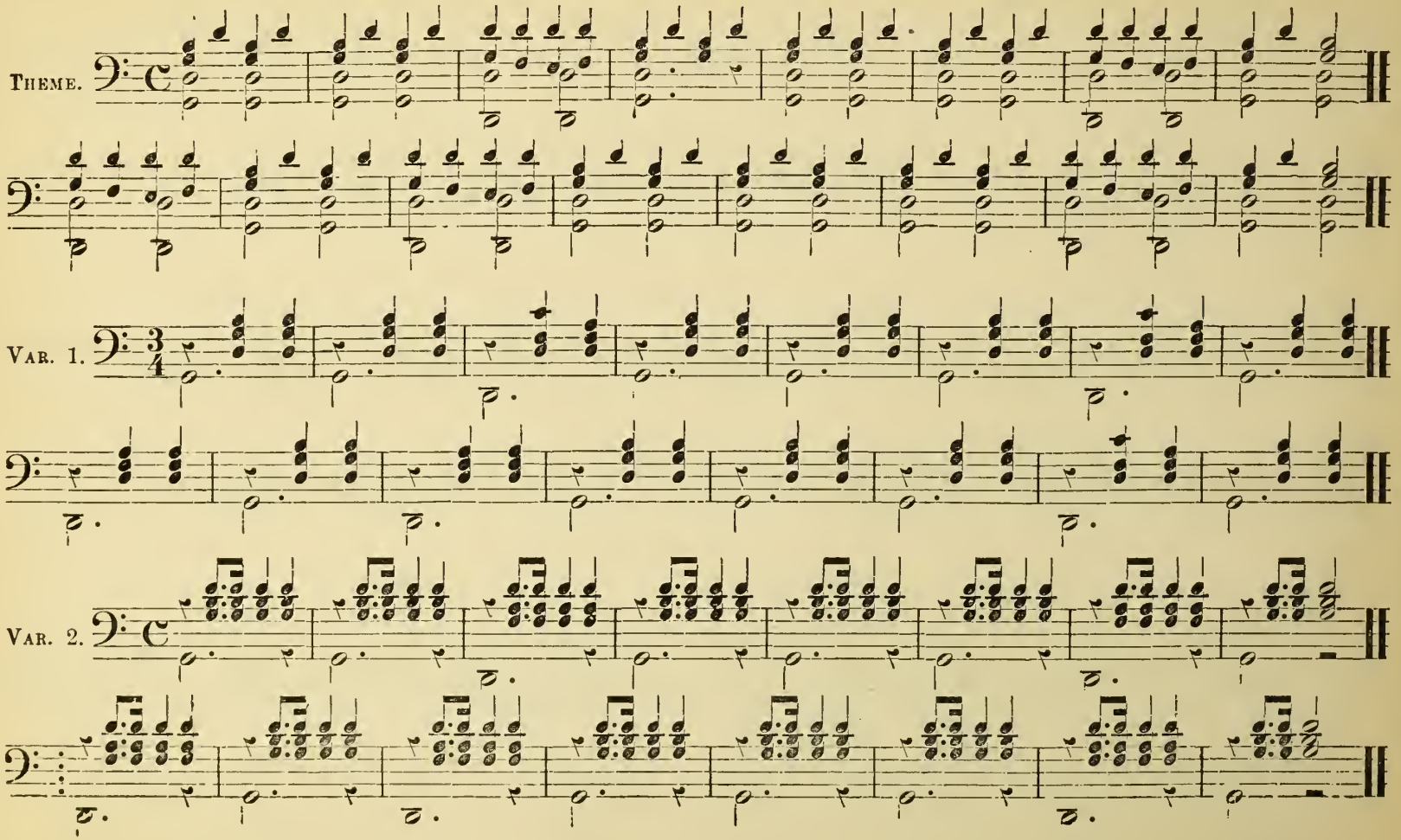
THE MASTER

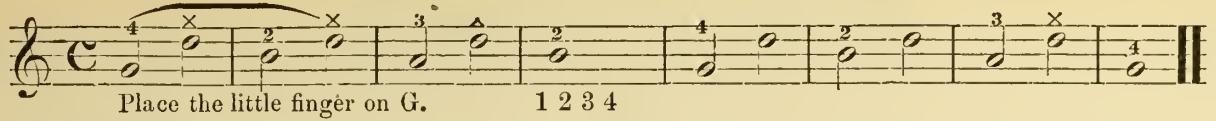
LESSON FOR THREE HANDS.



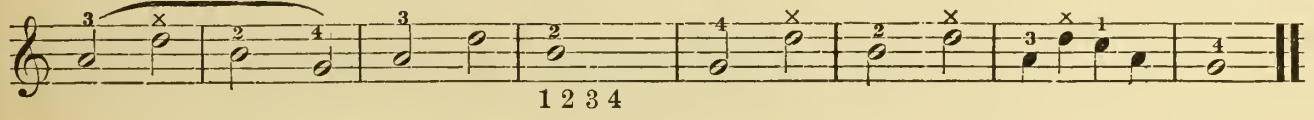

Theme.
Count four to each *Whole Note.*
1 2 3 4
Count two to each *Half Note.*
Var. 1.
Count three to the *Dotted Half Note.*
1 2 3 4 1 2 3 4
Mind the *Quarter Rest.*
Var. 2.
Count three in each Measure.
Mind the Repeat.

THE MASTER. LESSON FOR THREE HANDS.

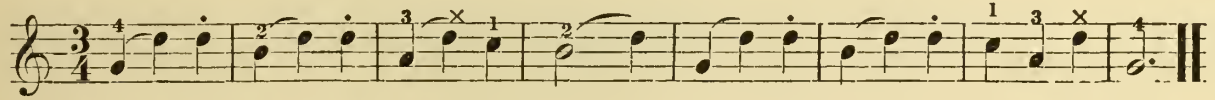




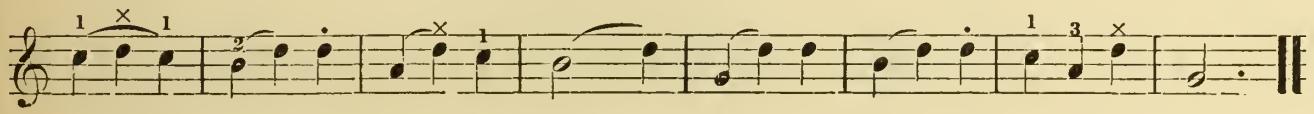
Count two to each *Half Note.*



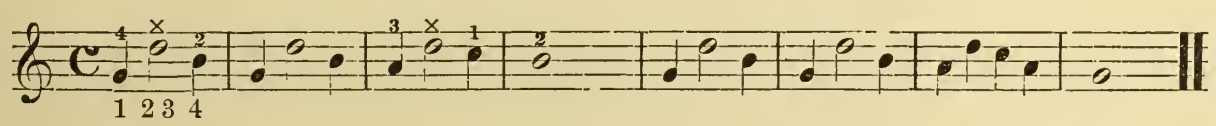
Keep the finger down the full length of the *Whole Note.*



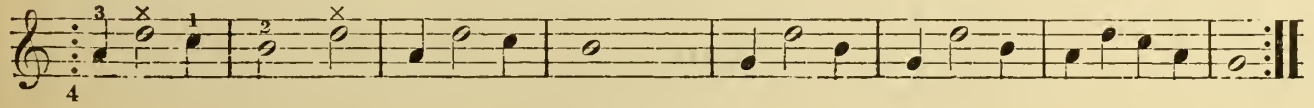
Slur the first two *Quarter Notes.*



Raise the finger quickly, when the Dot is over the Note.

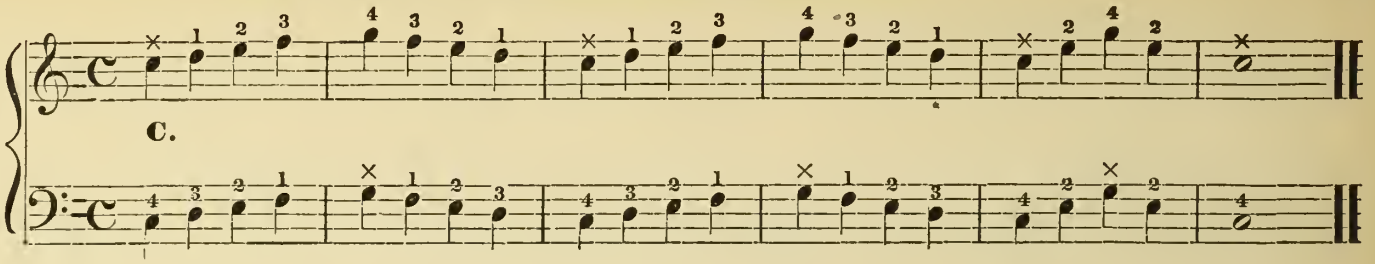


Lay Stress on the second Note in the Measure.

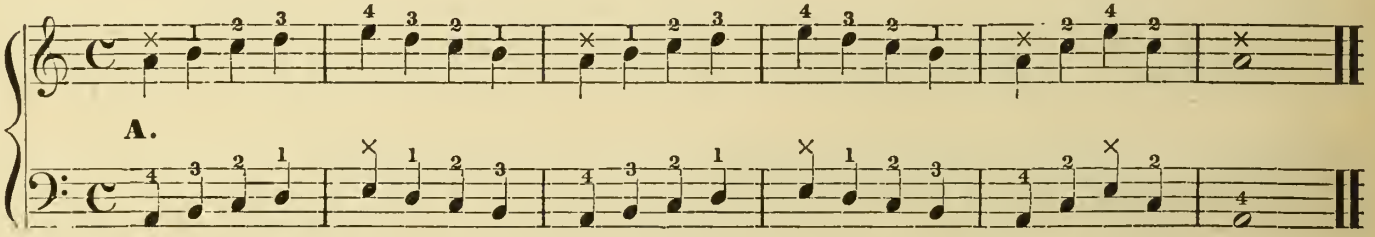


Mind the Repeat

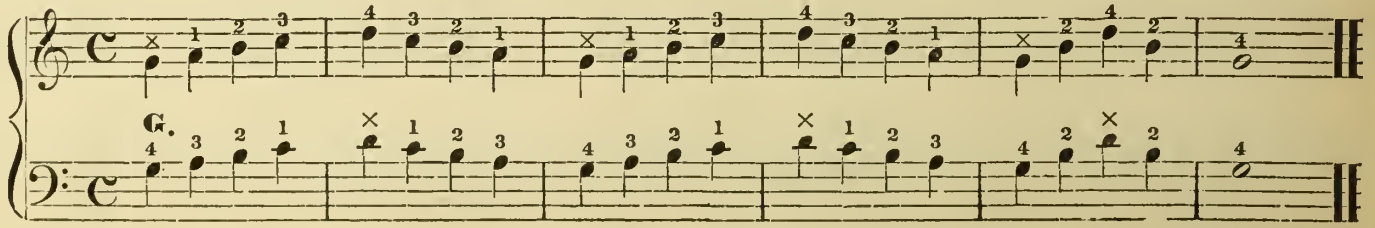
Play both hands together, taking care to strike the keys simultaneously.



Change the position of the hands to the letter A.



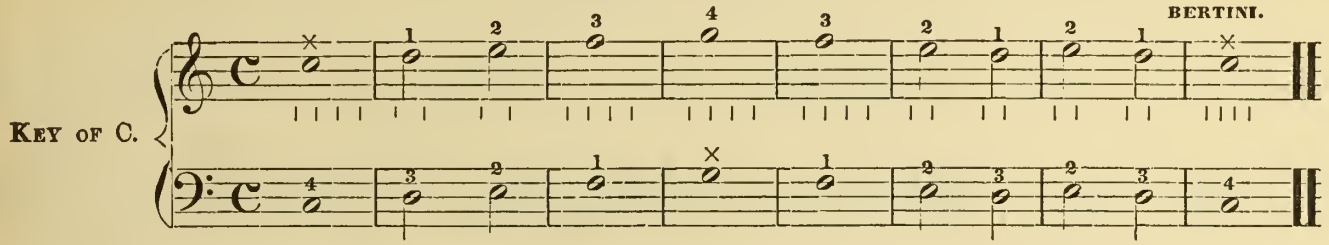
Change the position of the hands to the letter G.



COMMON TIME.

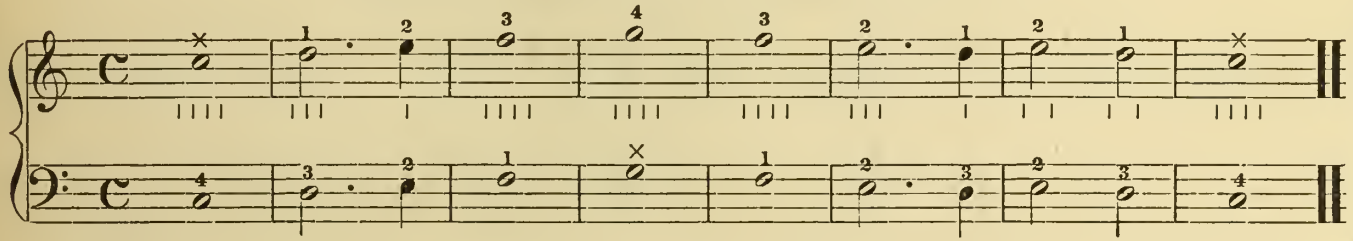
BERTINI.

KEY OF C.



Count slowly four quarters in each measure.

EXERCISE TO SHOW THE VALUE OF THE DOT.

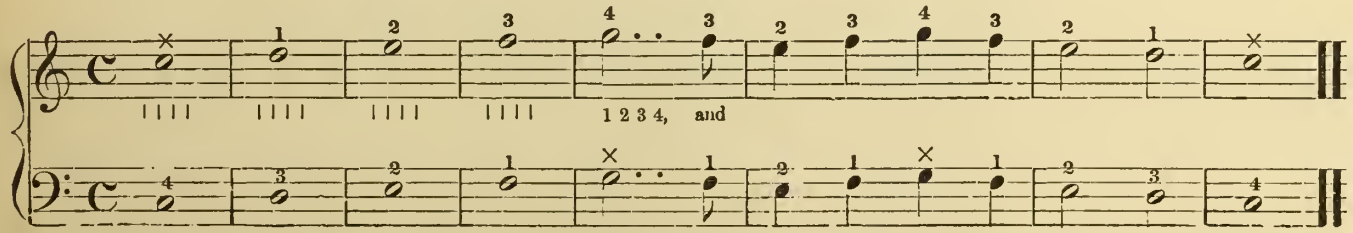


A dotted half note is equal to three quarters.

A dot placed after a note adds one half to its value.

A dotted half note is equal to a half note and a quarter note.

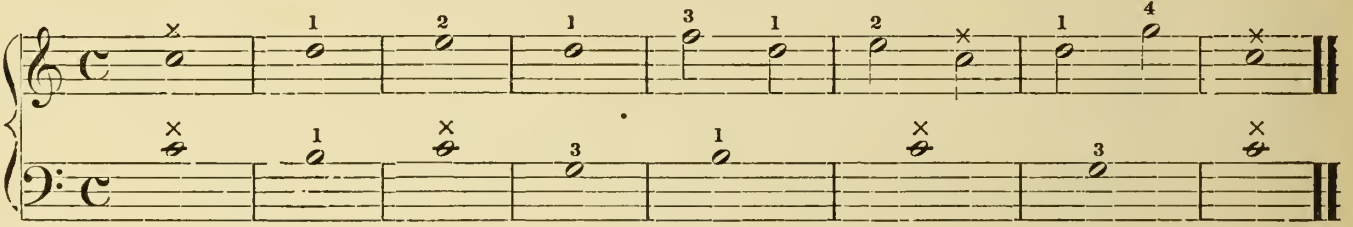
EXERCISE TO SHOW THE USE OF TWO DOTS.



When two dots are placed after a note, the second dot is equal in value to half of the first.

No. 1. EXERCISE—in which the right hand has half notes, and the left hand whole notes.

Count *aloud*, four quarters in each measure.

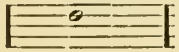


(1). **THE TIE.**

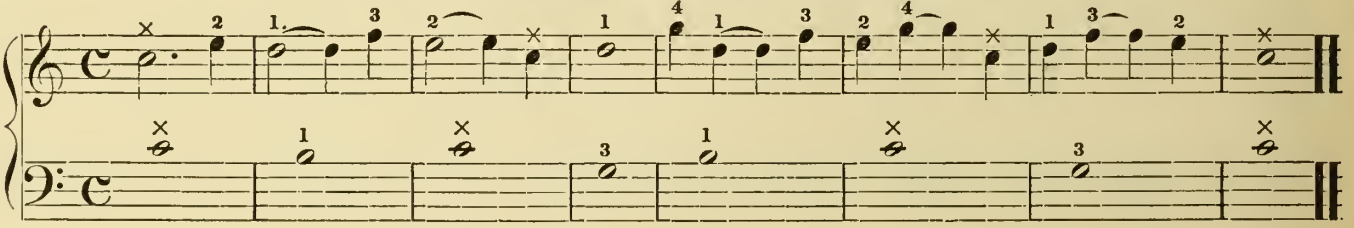
A Tie is a curved line placed over or under two notes of the same degree. The second note should not be struck.

EXAMPLE.

EFFECT.



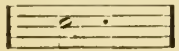
No. 2. EXERCISE—to show the value of a *Tie*. (1).



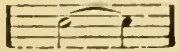
(2). **DOTTED NOTES.**

A Dot placed after a note, adds one half to its value.

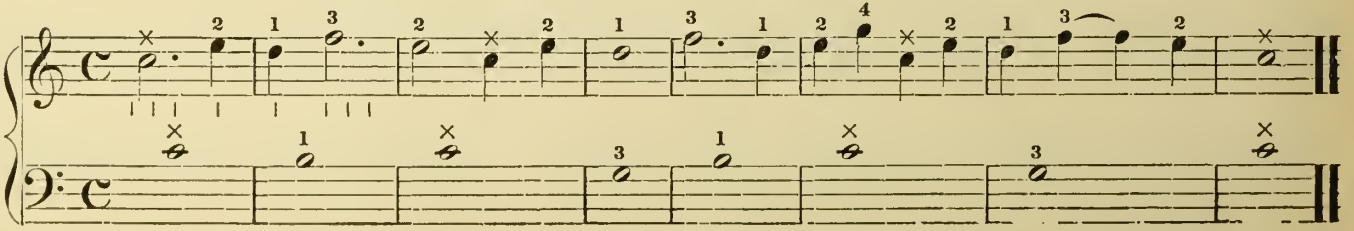
EXAMPLE.



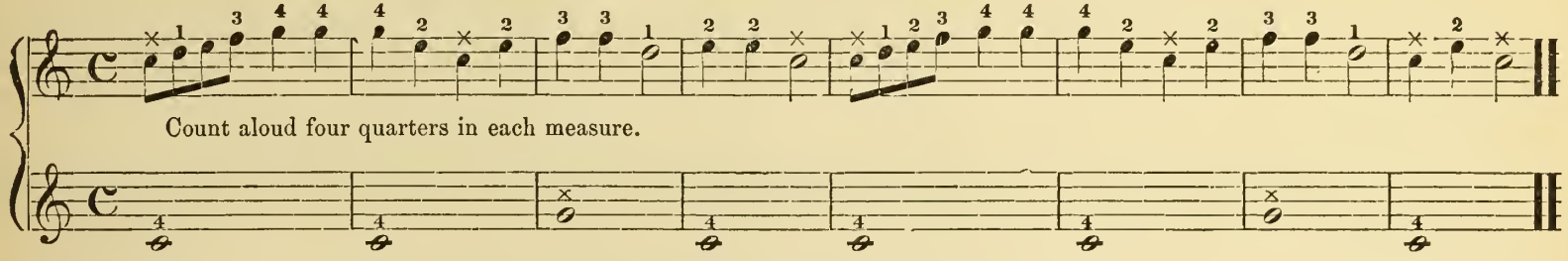
EFFECT.



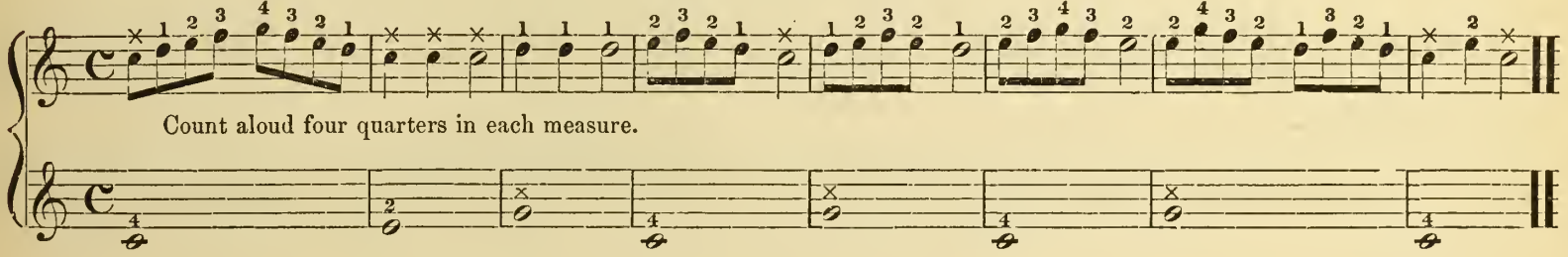
No. 3. EXERCISE—to show the value of a *Dotted Half Note*. (2).



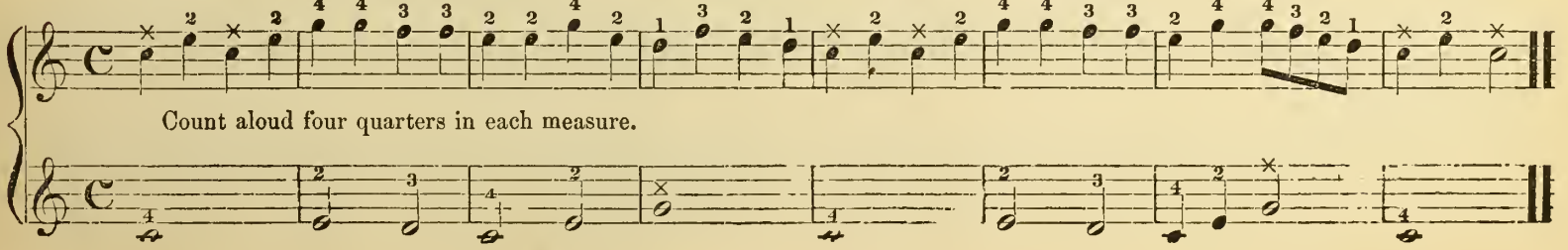
No. 4. EXERCISE—In which both hands play the Treble Clef.



No. 5. EXERCISE—As above.



No 6. EXERCISE—As above.

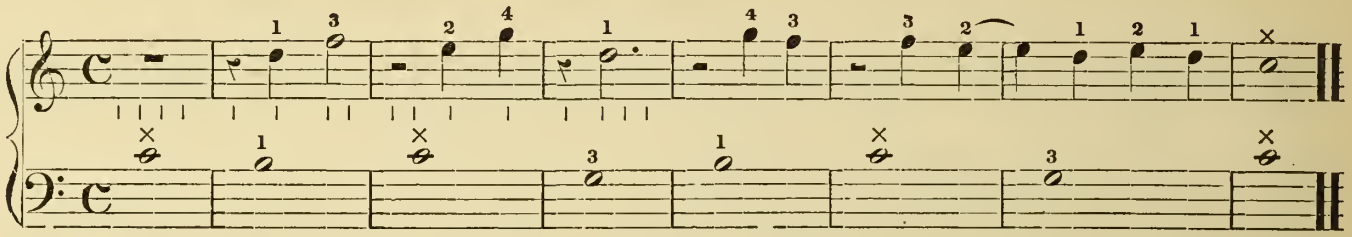


(3). **RESTS.**

A whole note rest is of equal duration with the whole note.

A half note rest is of equal duration with the half note.

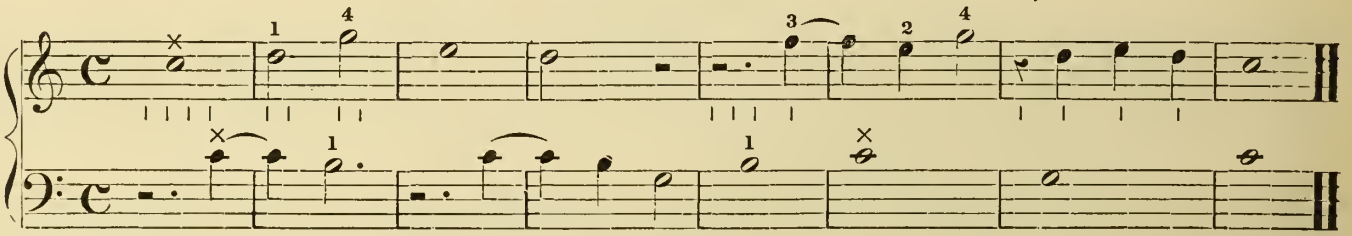
A quarter note rest is of equal duration with the quarter note.



EXERCISE—to show the value of *Rests* with *Dots.* (4).

(4). **DOTTED RESTS.**

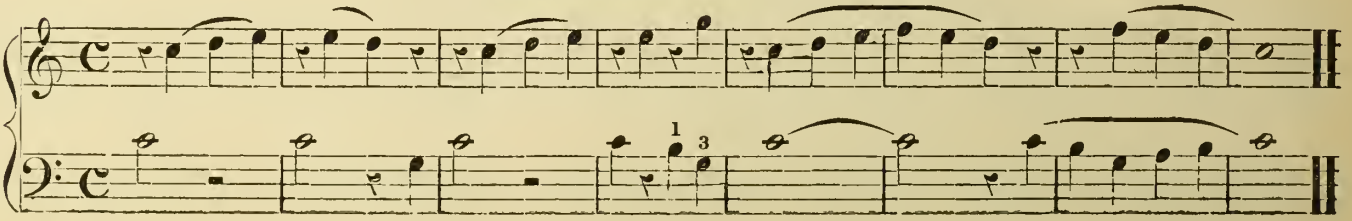
A half note rest with a dot is of equal duration to three quarter rests.



(5). **THE SLUR.**

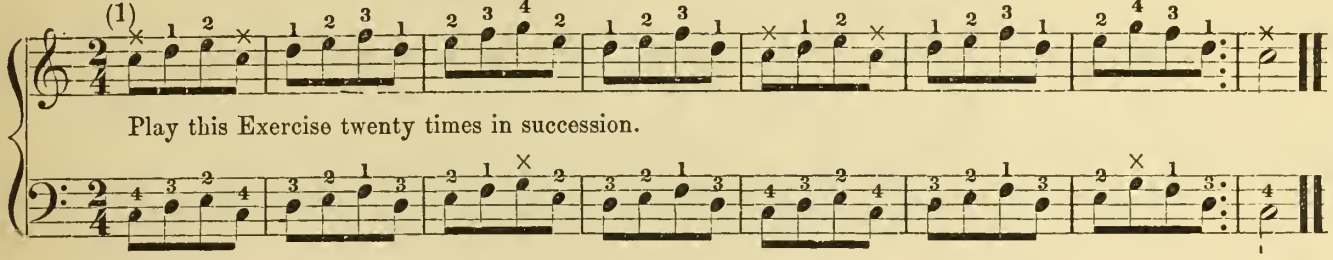
A Slur is the same form as a tie. It is placed over or under notes of different degrees. The finger should be held down until the next key is struck. Passages so marked are called *Legato.*

EXERCISE—to show the value of the *Slur.* (5).



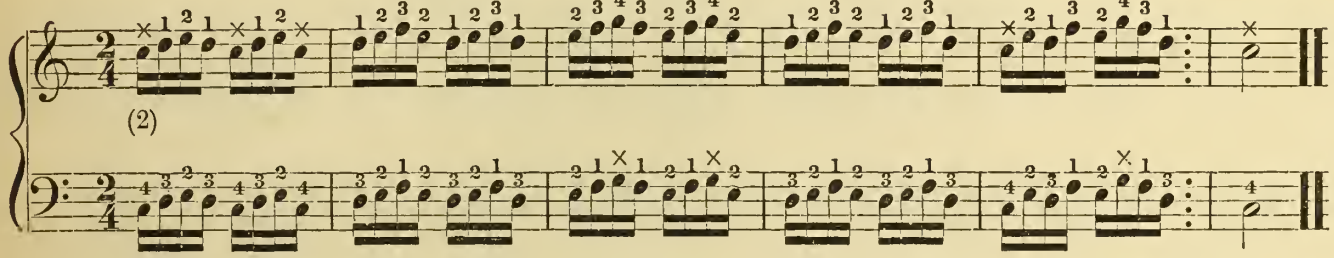
THREE EXERCISES FOR THE FIVE FINGERS.

No. 1. EXERCISE—With eighth notes for both hands.



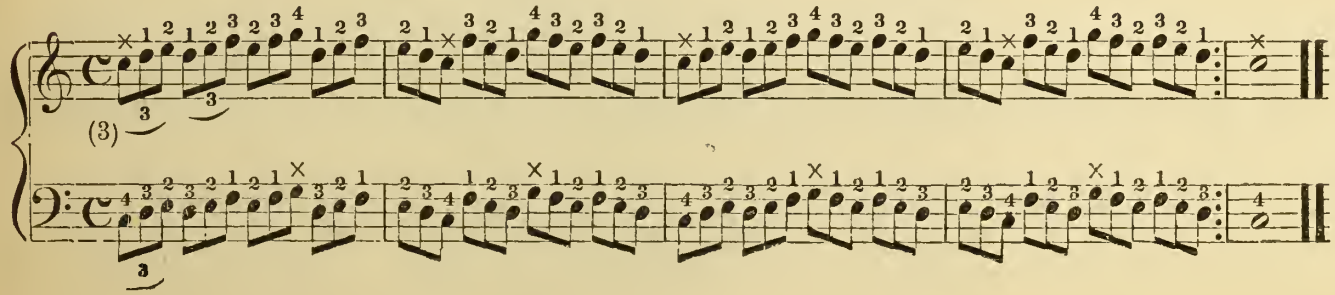
(1) Eighth notes —**Count** *aloud* four eighth notes in each measure

No. 2. EXERCISE—With sixteenth notes for both hands.



(2) Sixteenth notes. — Count *aloud* four sixteenth notes in each measure

No. 3. EXERCISE—With Triplets in both hands.

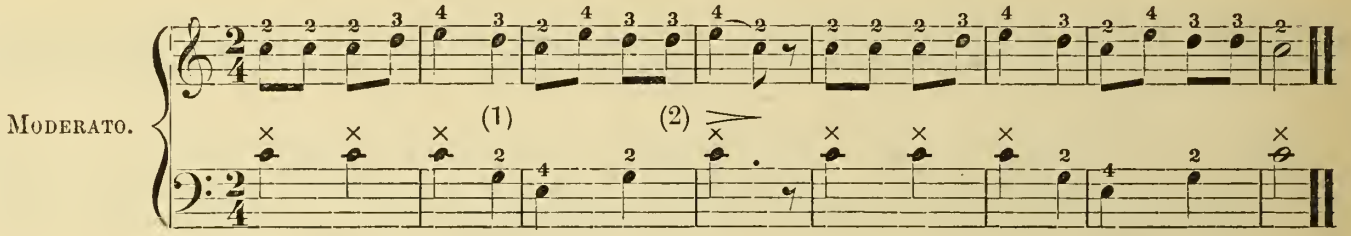


(3) Triplets. — **Count** *aloud* four Triplets in each measure

EXERCISE—To change and extend the fingers in each hand.

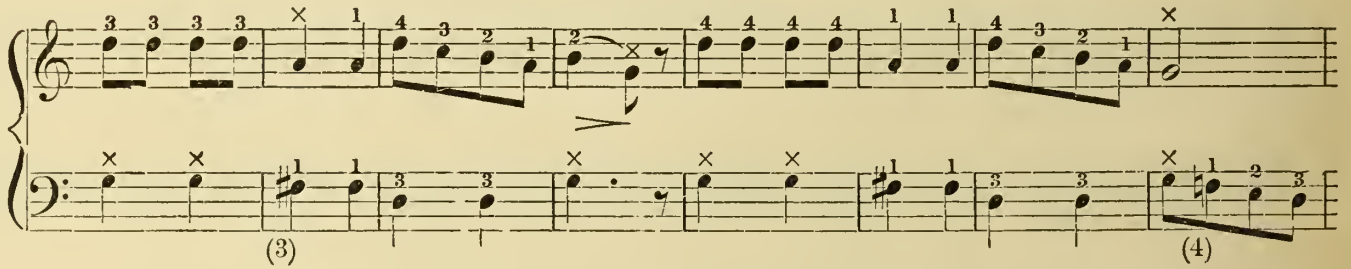
(1) Extend the second finger of the left hand to G.

(2) The sign ≻ shows that the first note should be emphasized and the second note played lightly.

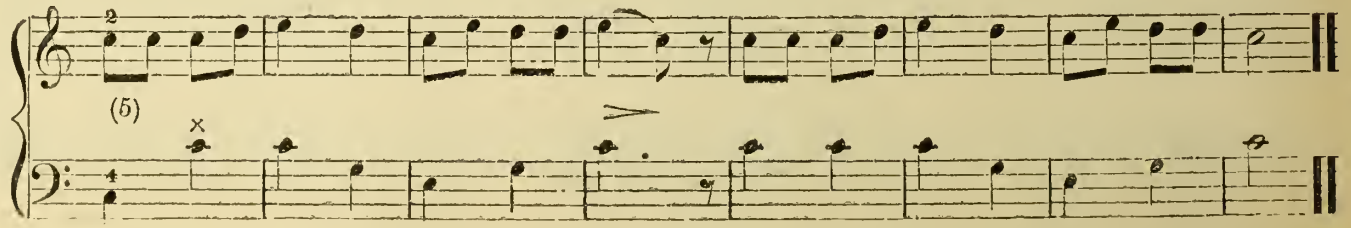


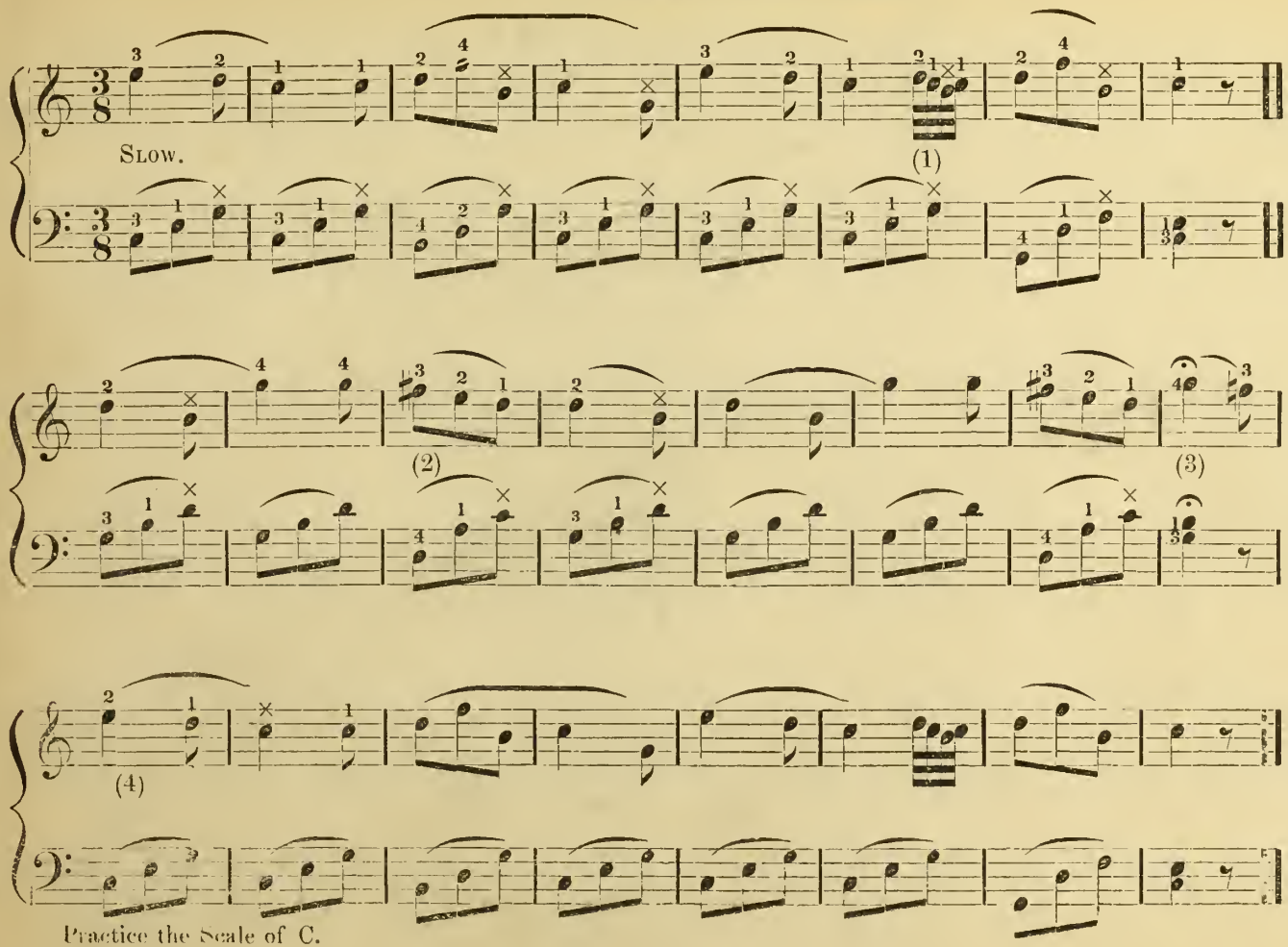
(3) Mind the accidental sharps in the Base.

(4) The ♮ is intended to restore the F (previously sharped) to its natural position.



(5) Extend the left hand an Octave for the upper C in the Base.



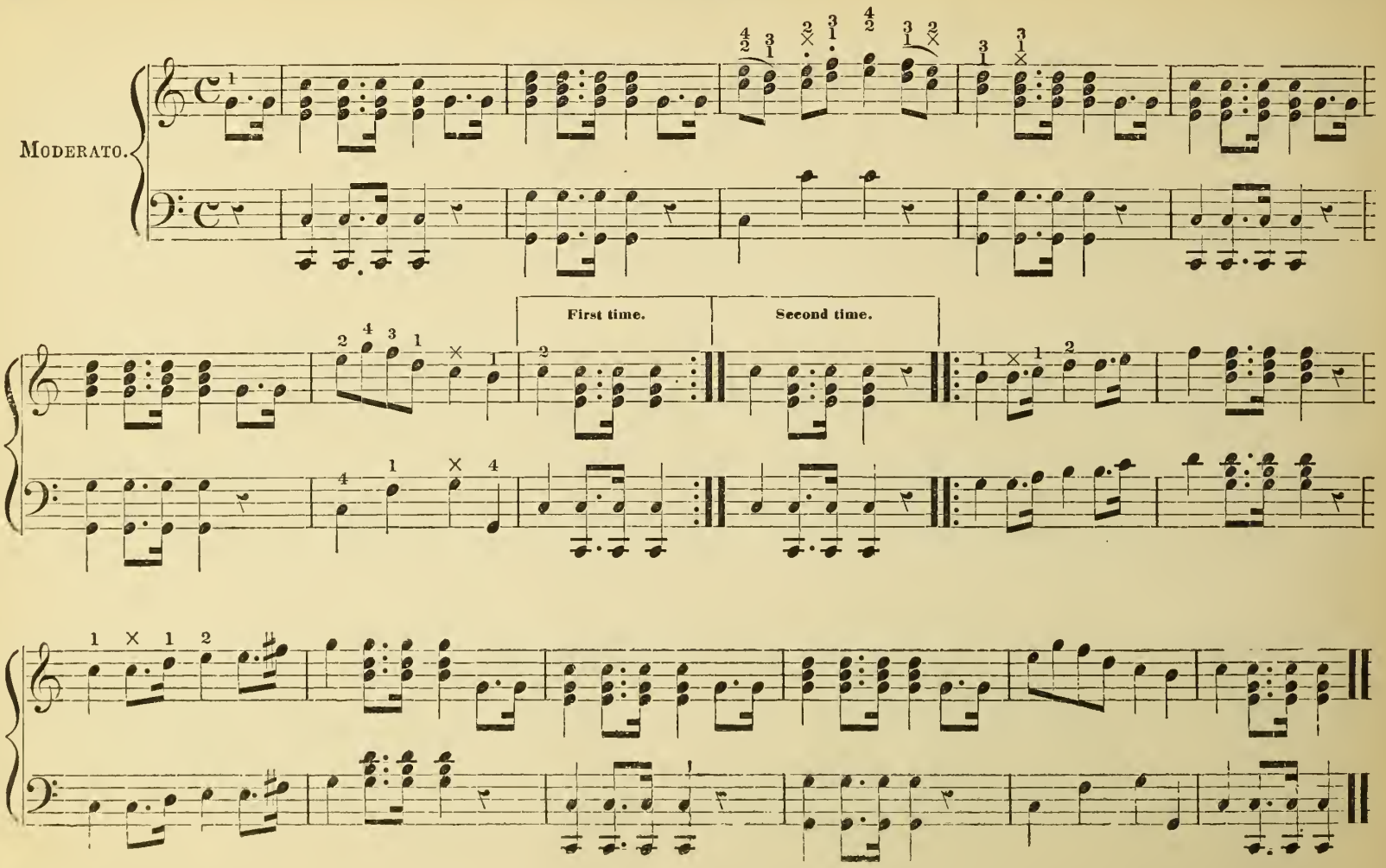


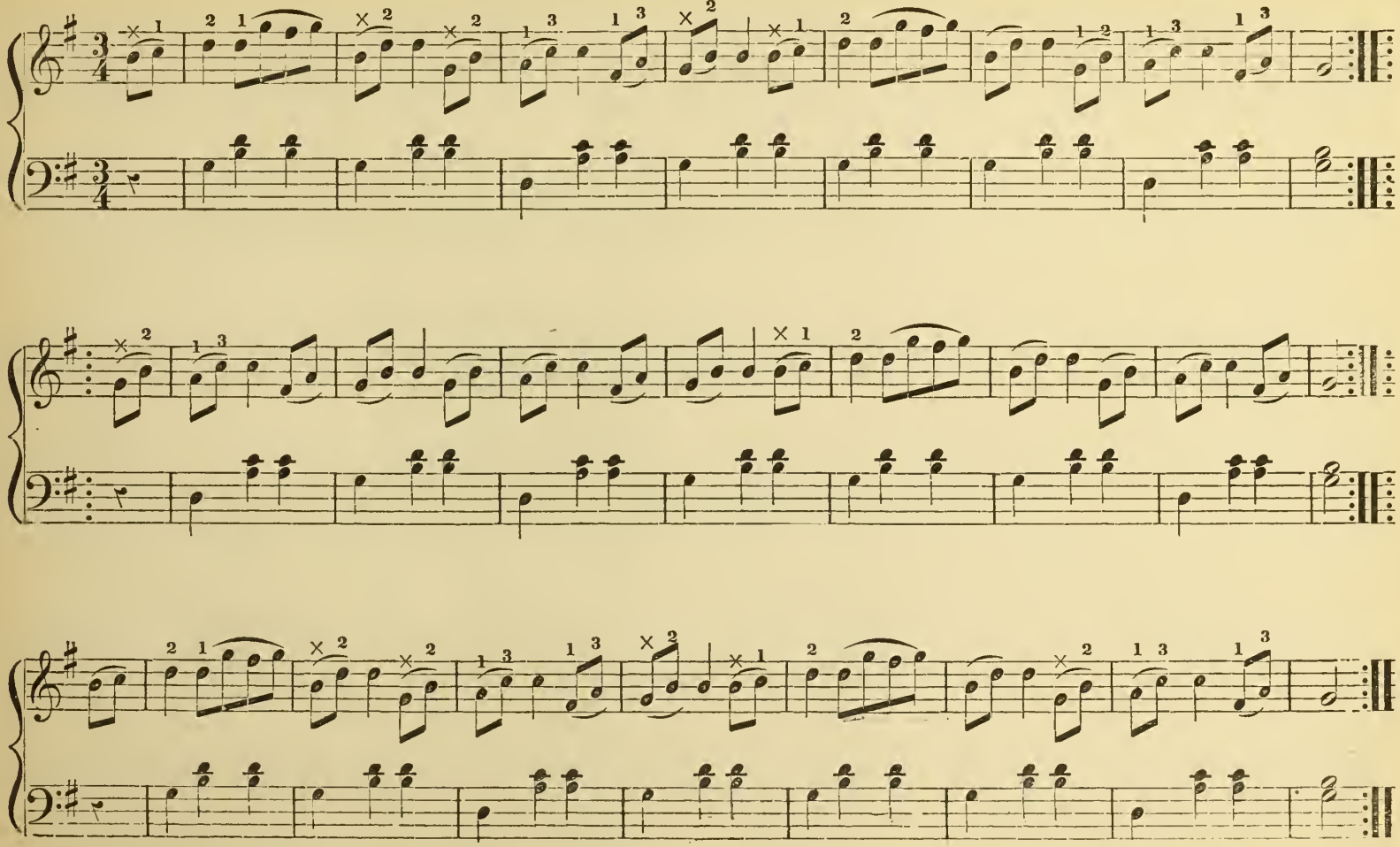
(1) A turn is generally indicated by the sign ∾

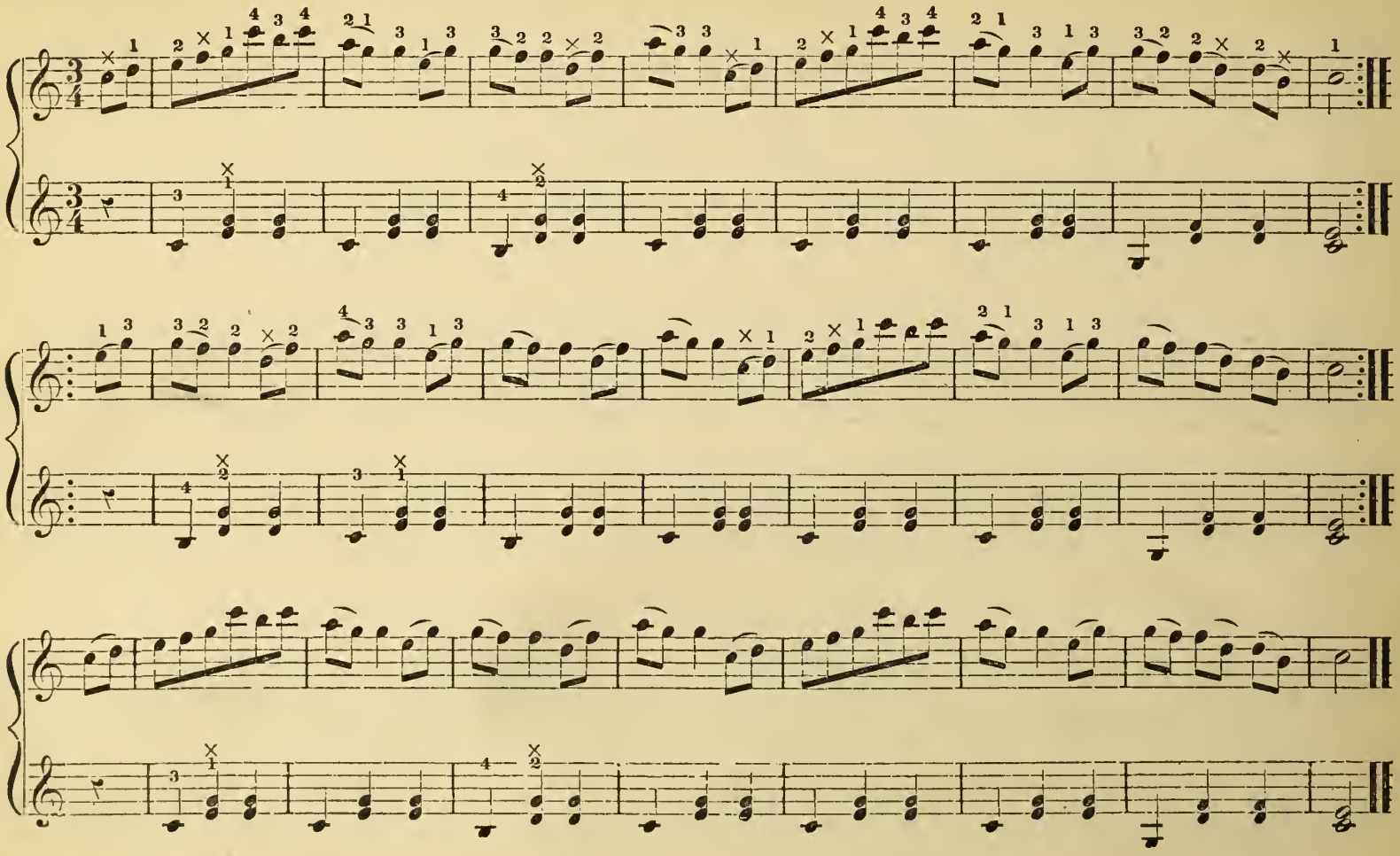
(2) Mind the accidental Sharp on F.

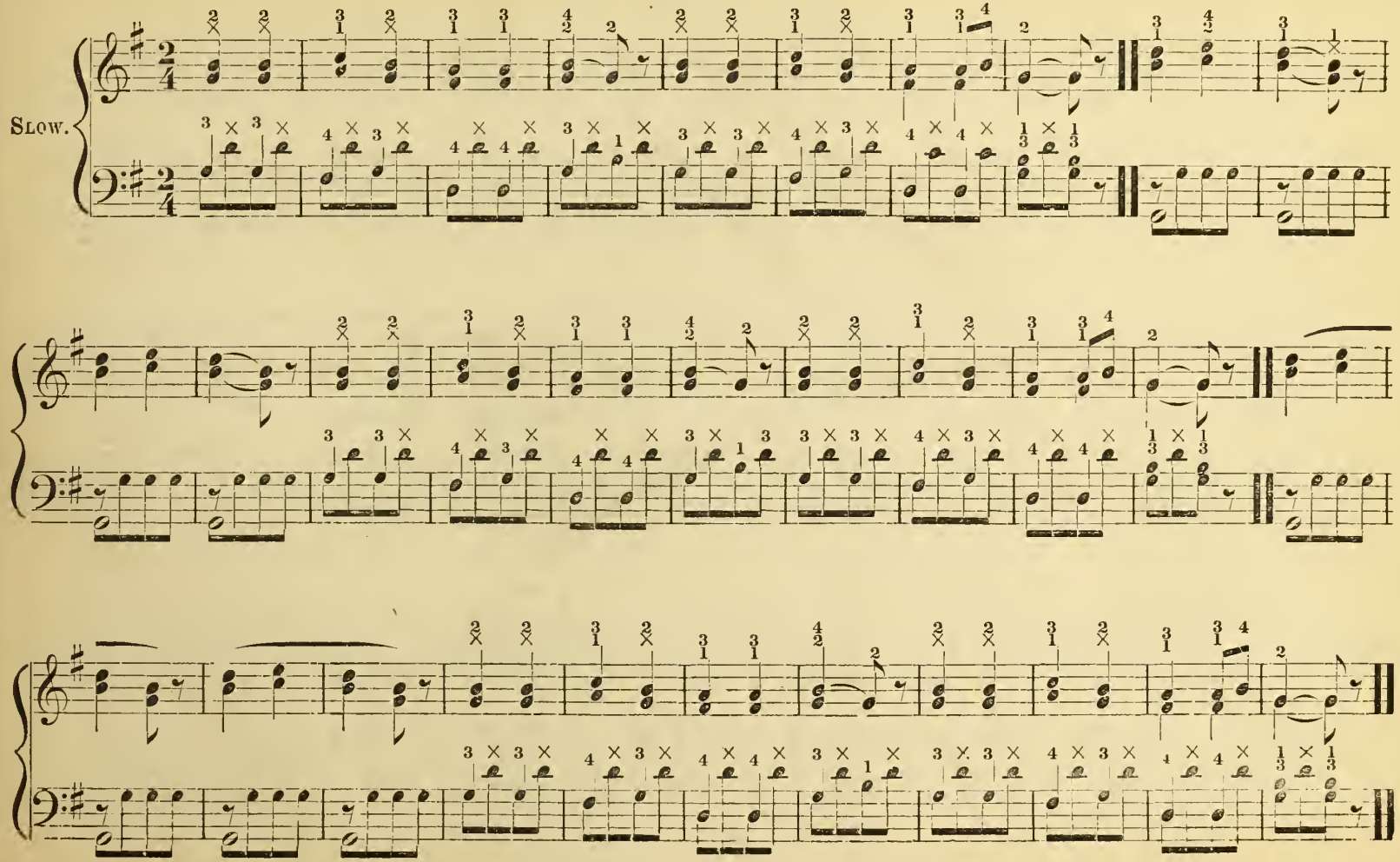
(3) A pause means that the note under it should be held down double the time of the value of the note

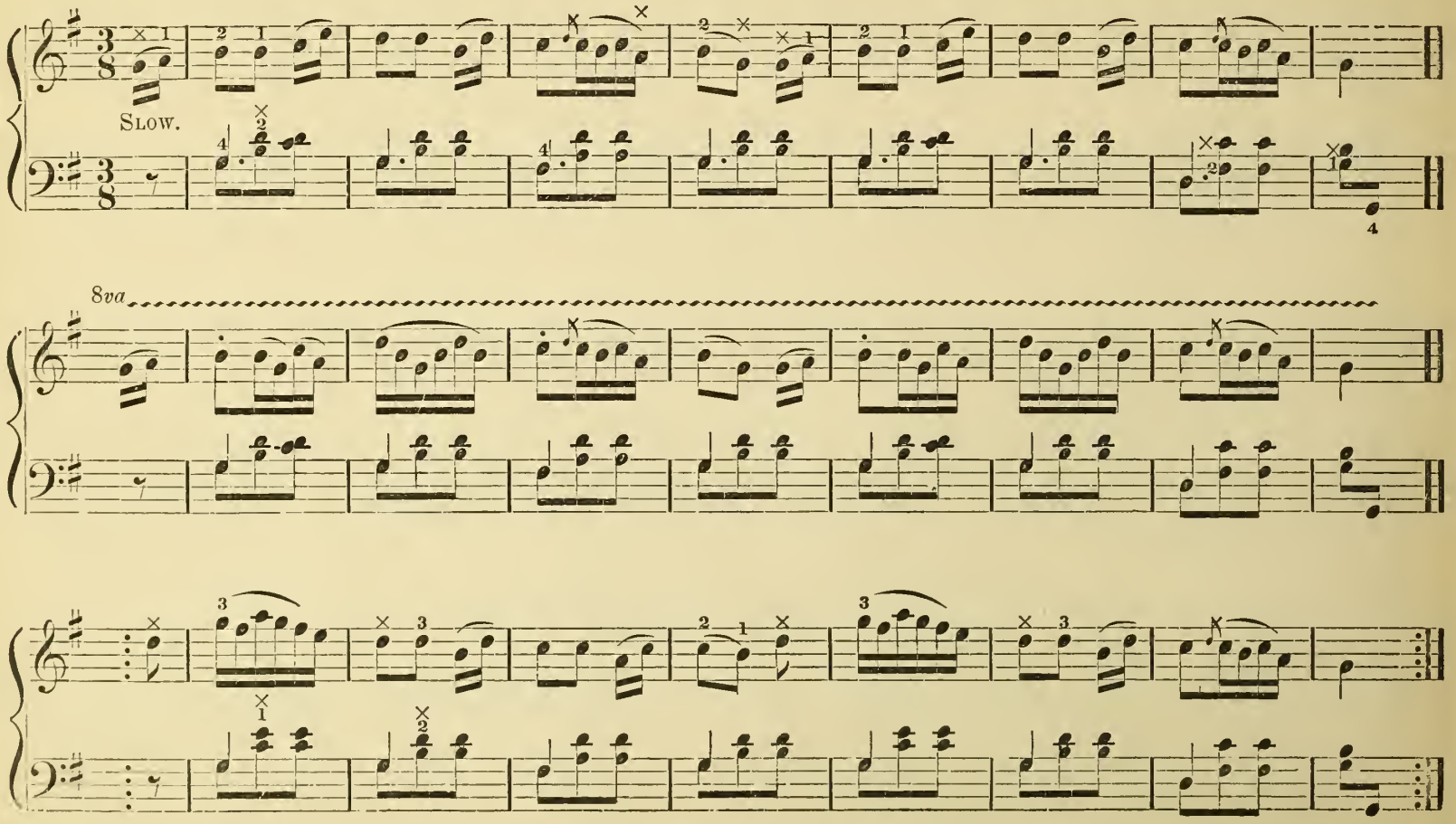
(4) Observe that the fingering of the first three notes in the Treble is different from those at the beginning.


Moderato.
First time.
Second time.

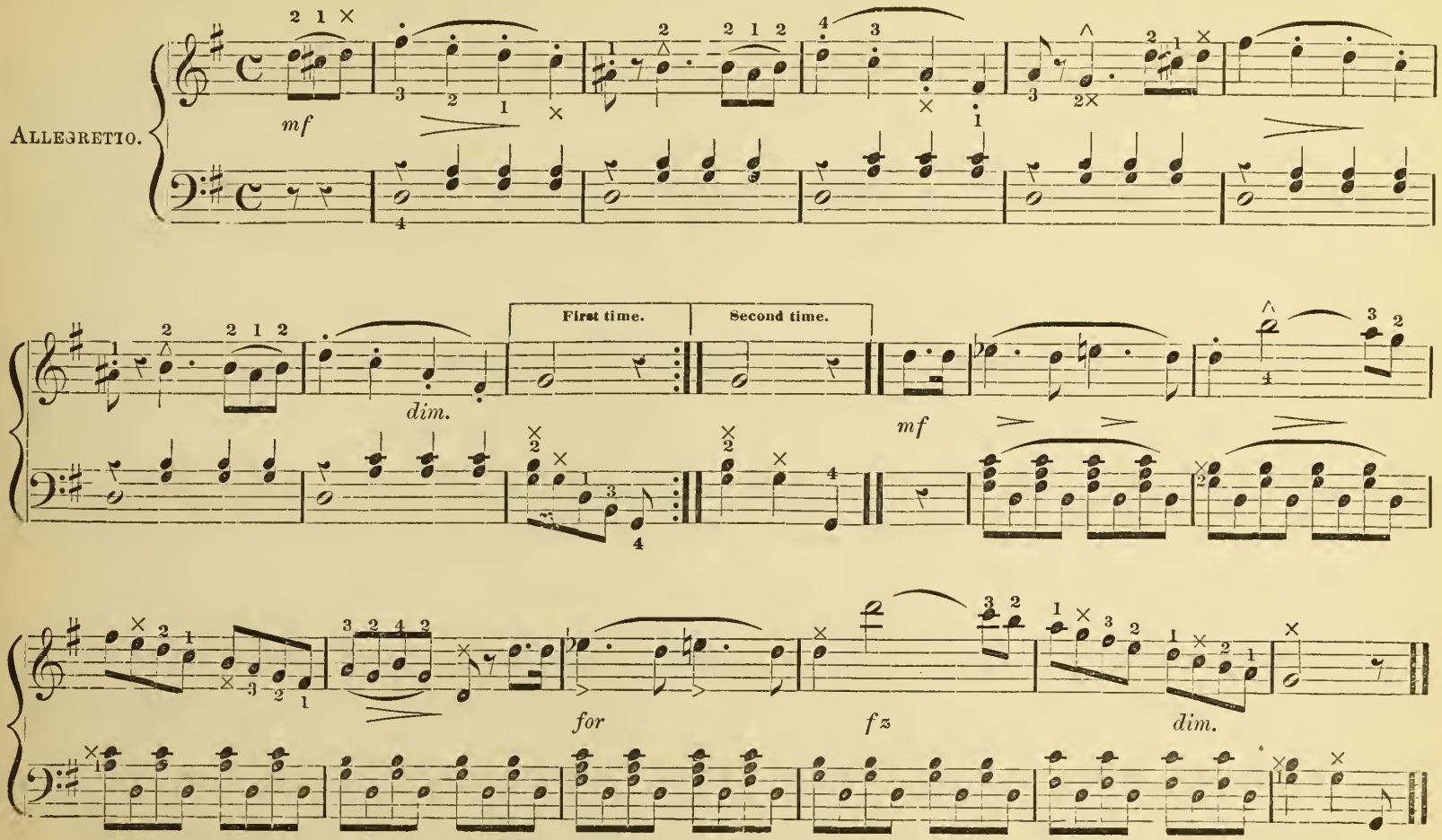





Slow.

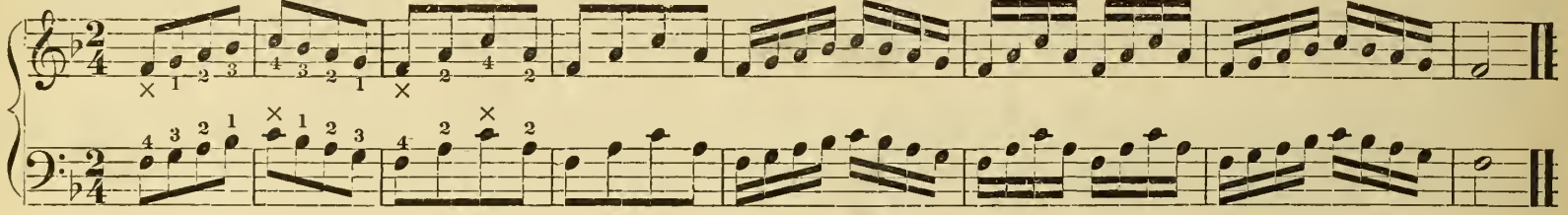


Practice the Scale of G.

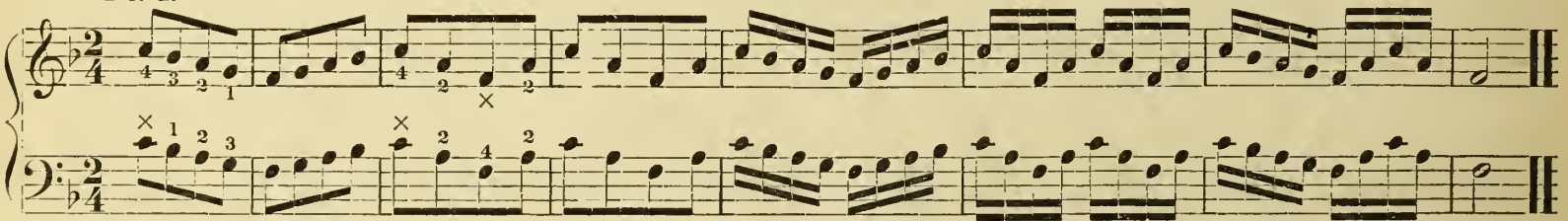

Allegretto.
mf
dim.
First time.
Second time.
mf
for
fz
dim.

SIX PROGRESSIVE EXERCISES IN F, TO GIVE EQUALITY TO THE FIVE FINGERS.

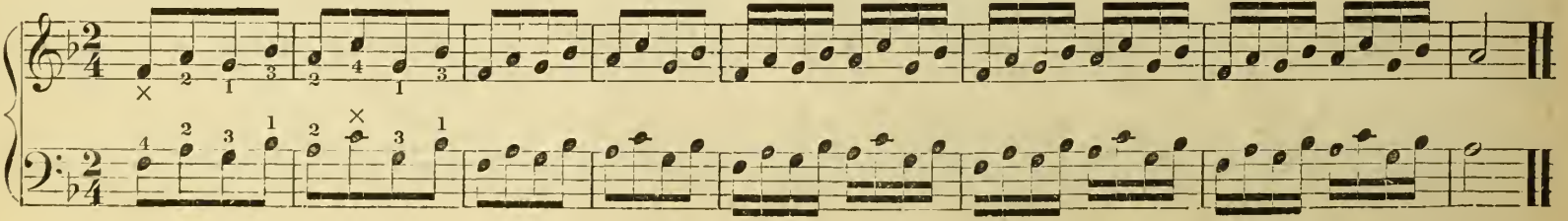
No. 1.



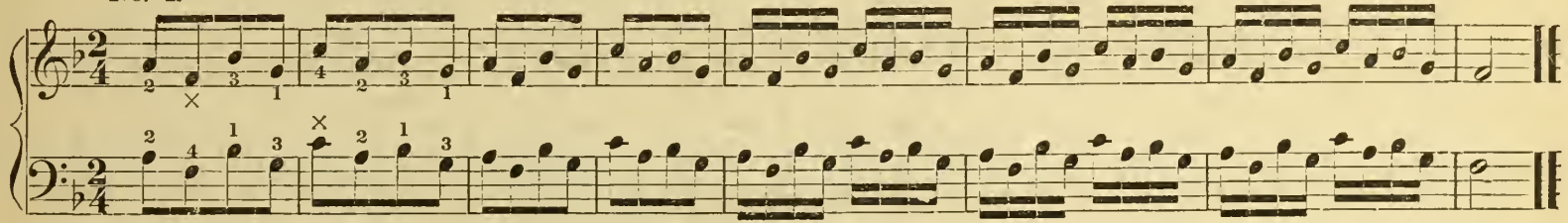
No. 2.



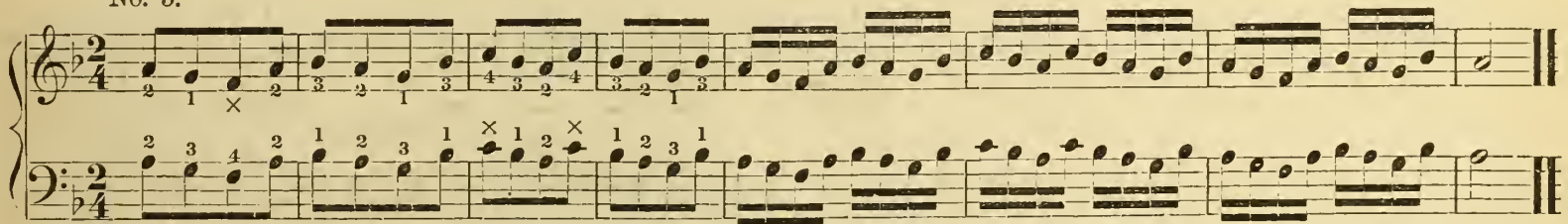
No. 3.



No. 4.



No. 5.



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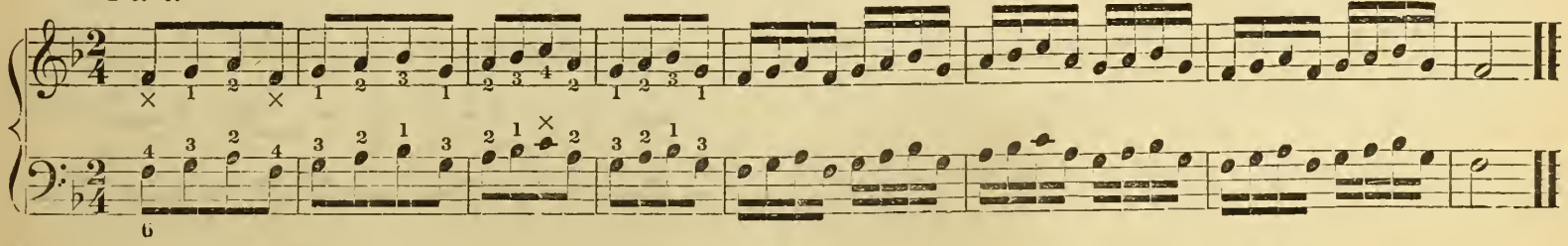
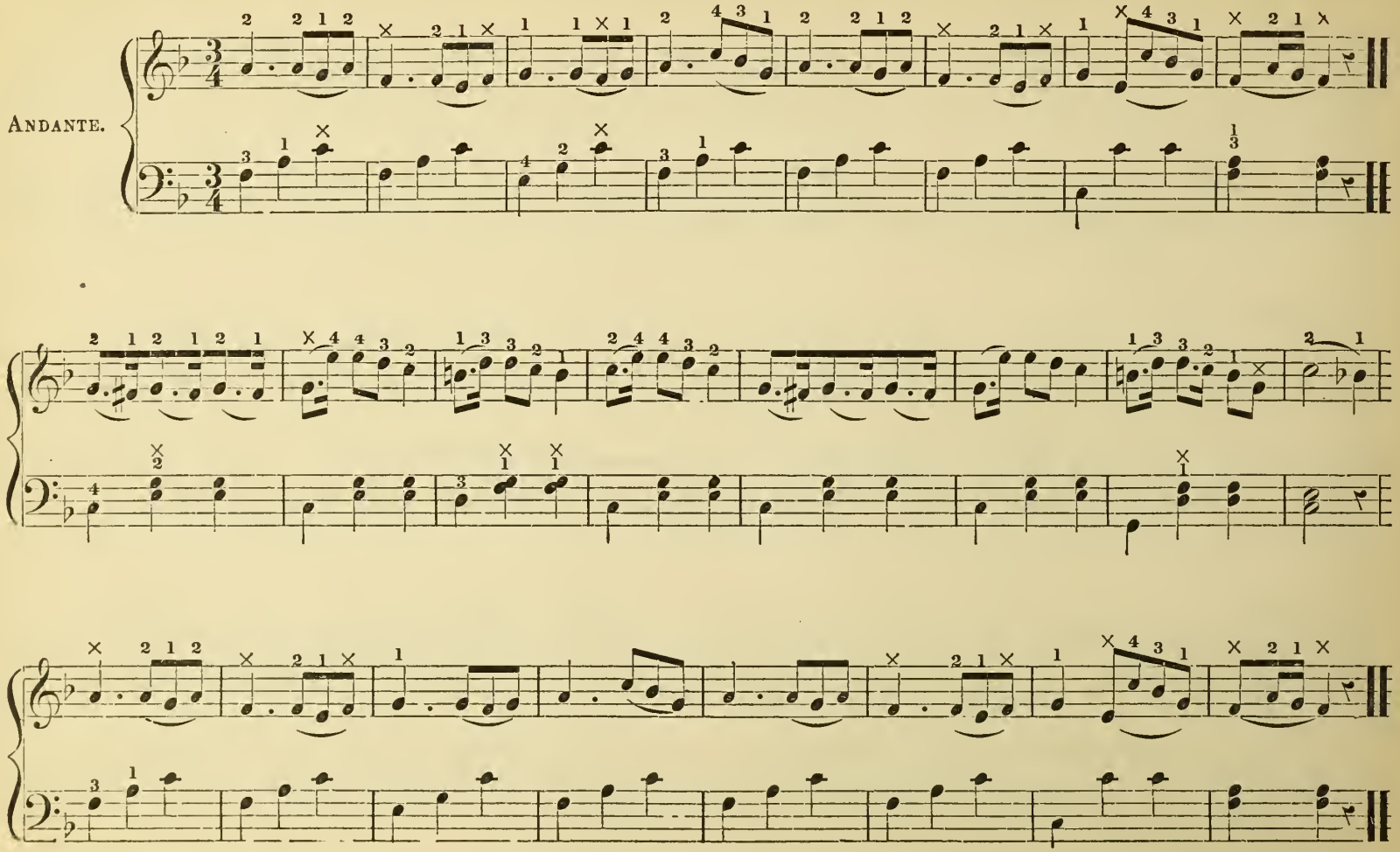
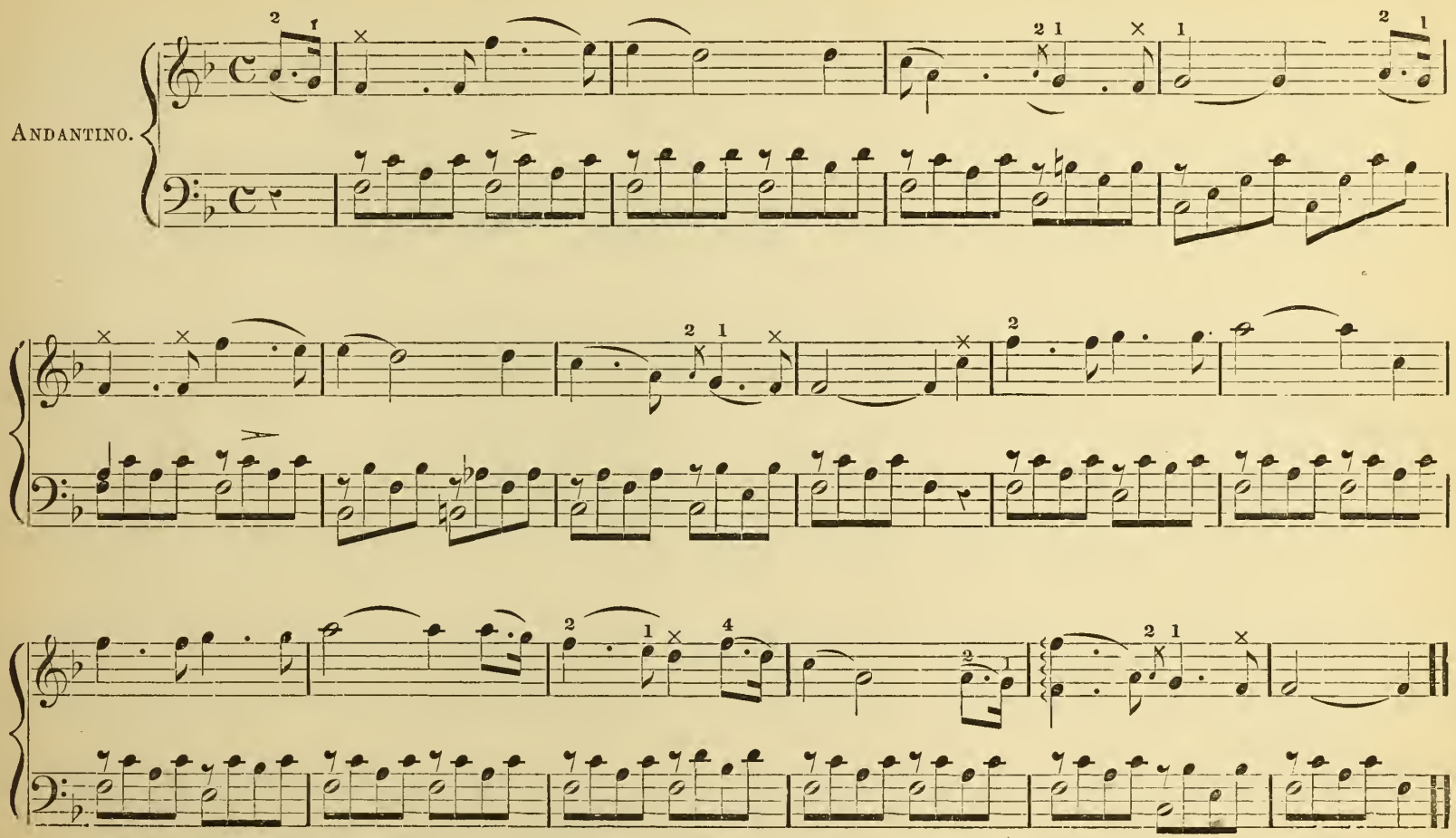
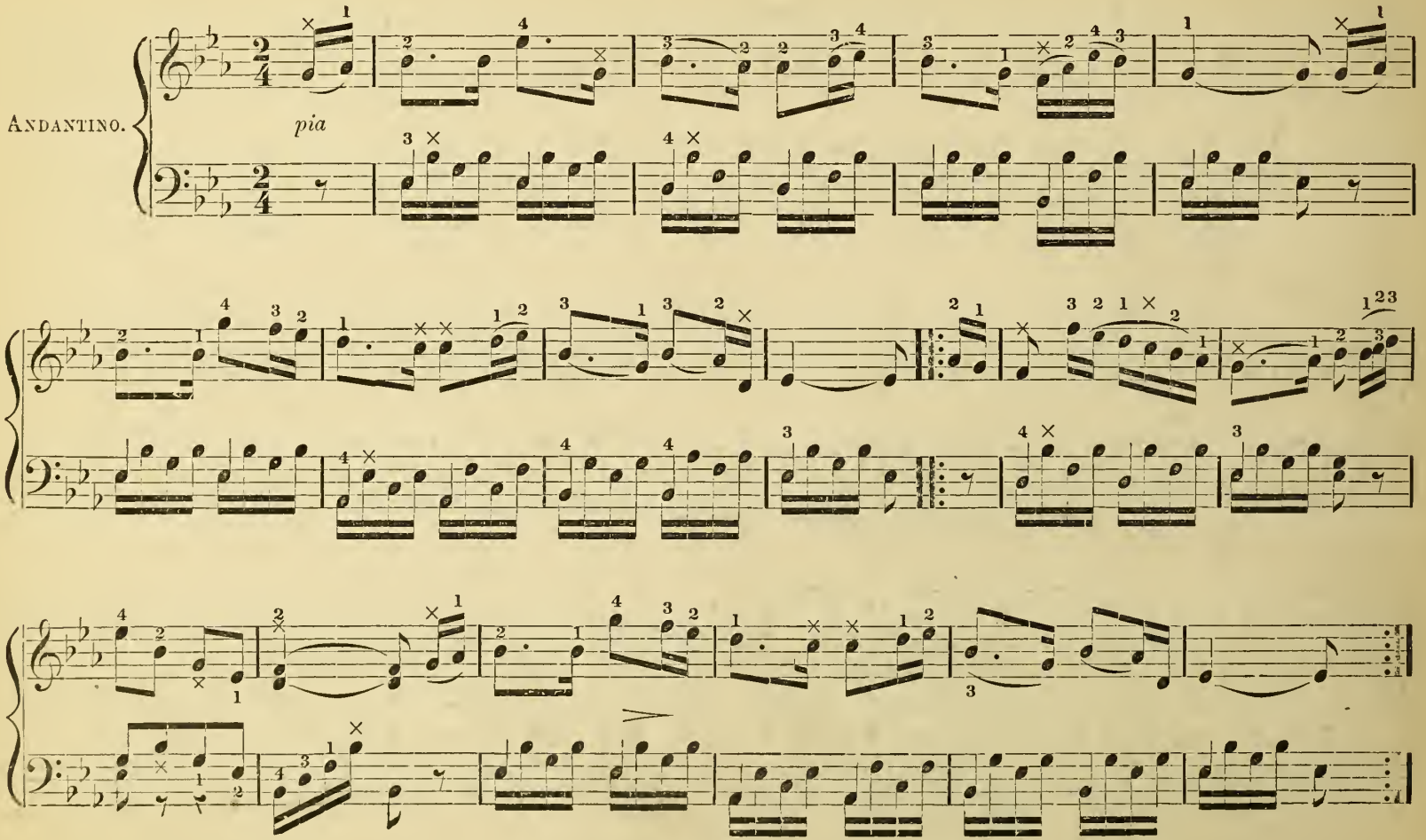
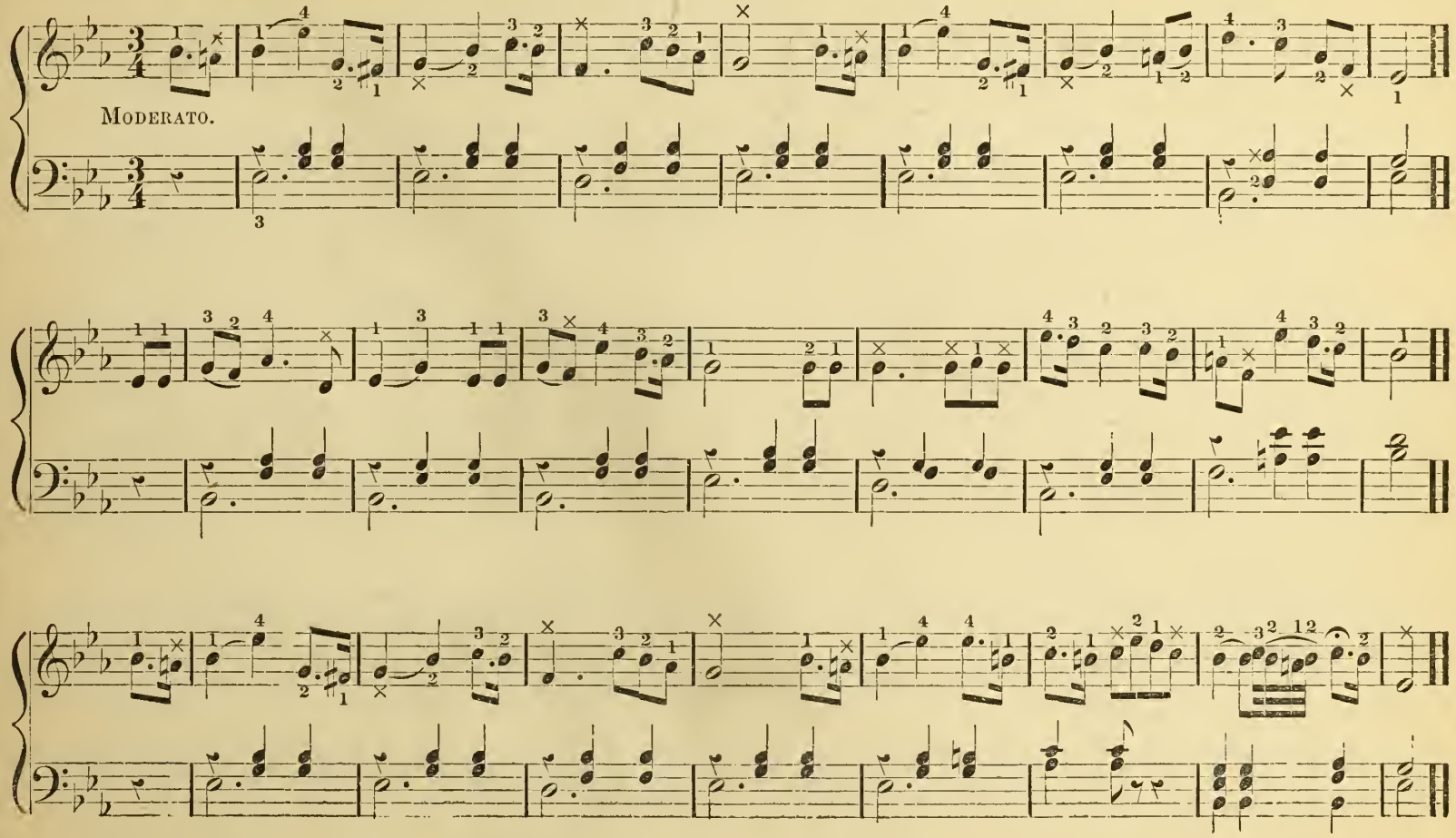



ANDANTE.

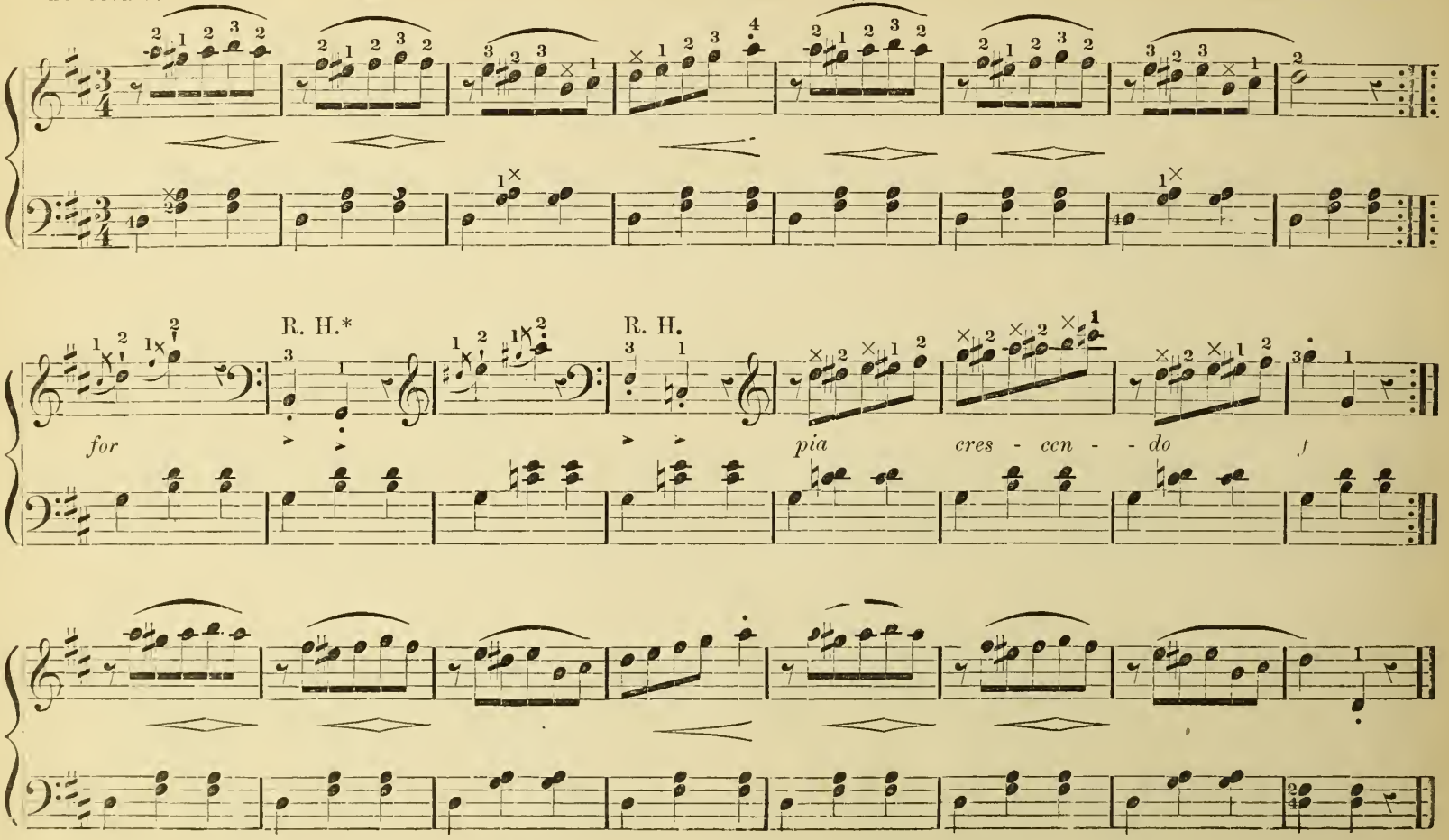

Andantino.

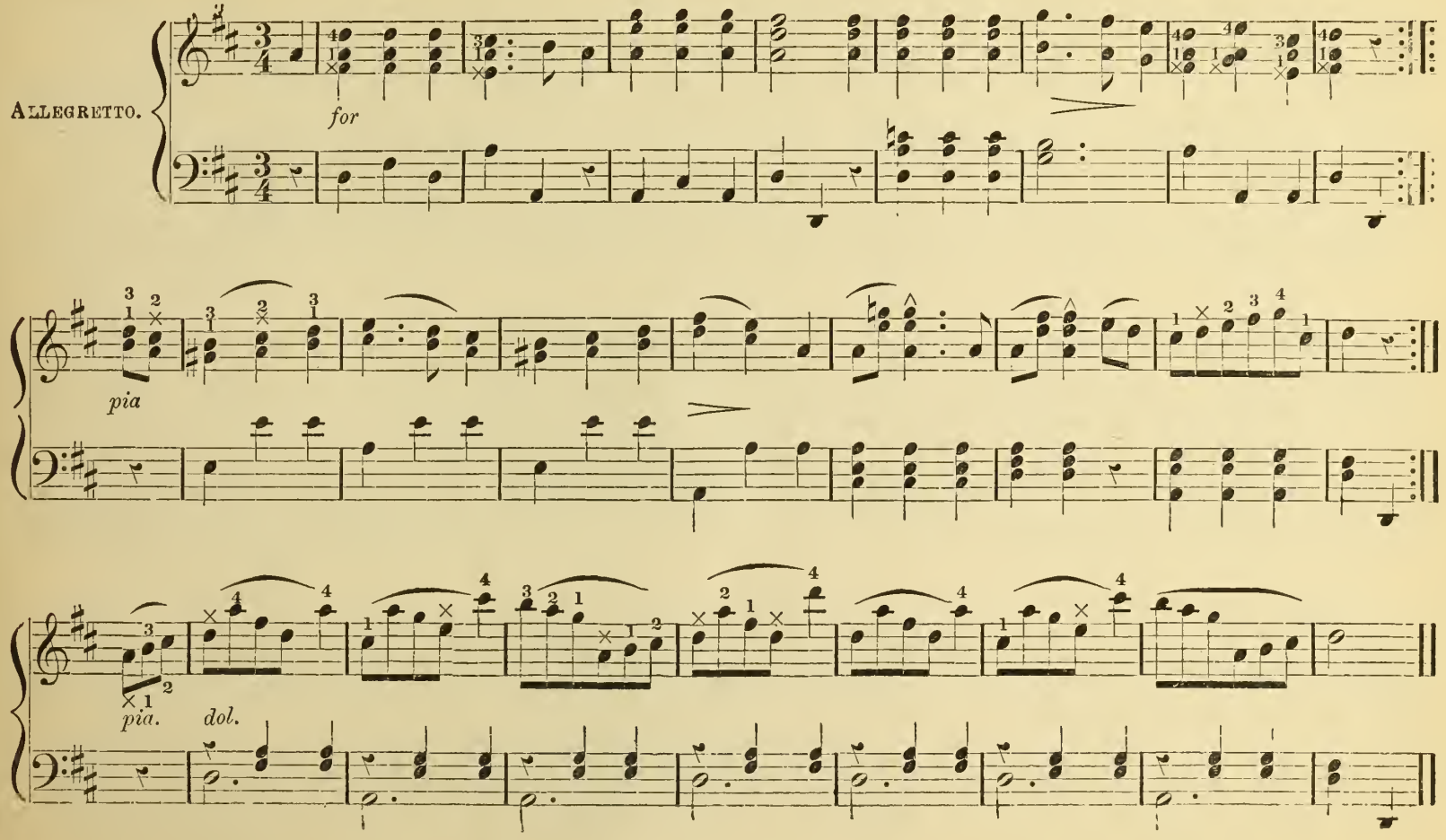

ANDANTINO.
pia


Moderato.

LESSON

To give Expression—To show the Fingering of the Chromatic Scale, and to cross the Right Hand over the Left.

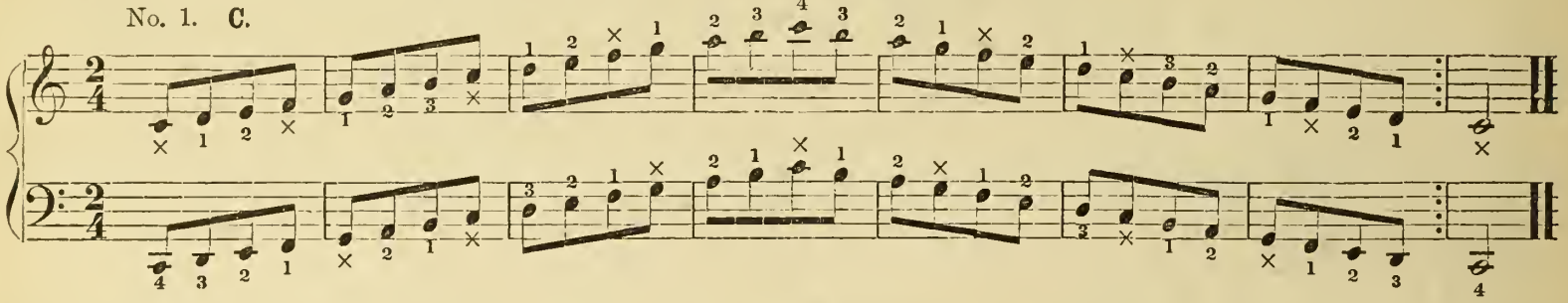



ALLEGRETTO.
for
pia
pia.
dol.

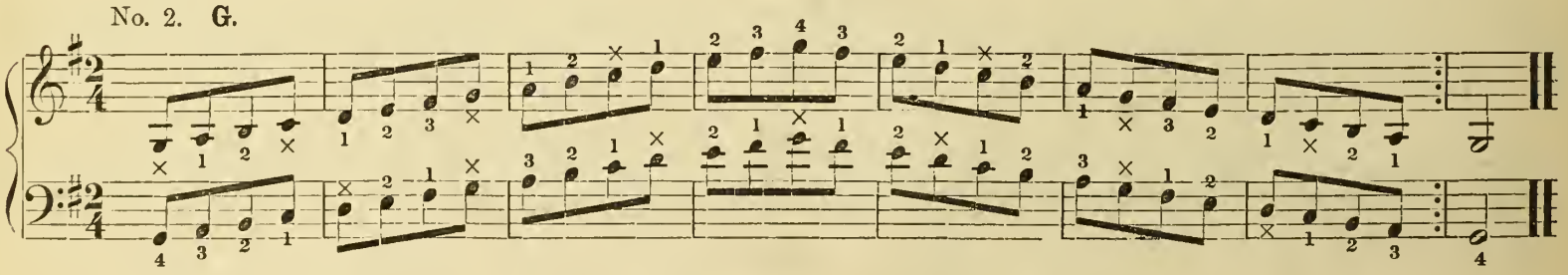
TWELVE MAJOR SCALES FINGERED.

THE pupil should at first play each hand separately, then put the Treble and Base together. Play slowly at first, and gradually increase the velocity. Repeat each scale ten times, and finish with the concluding half note.

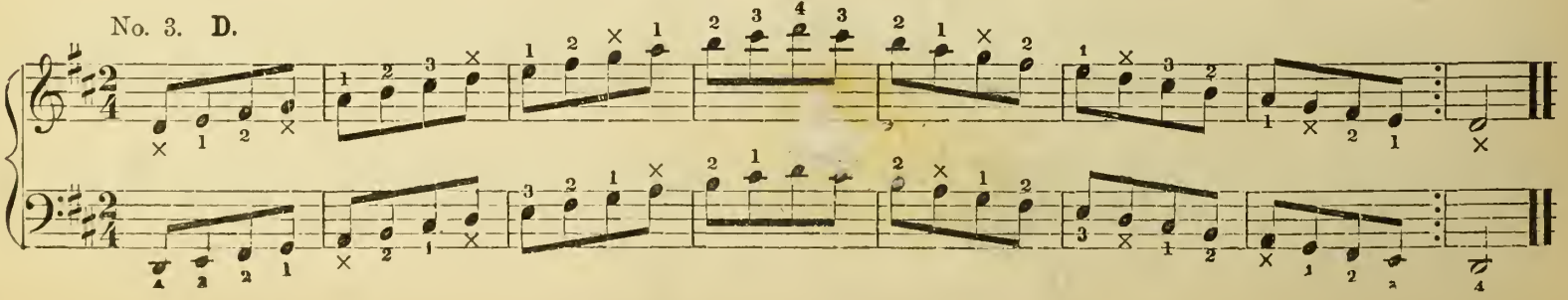
No. 1. **C.**



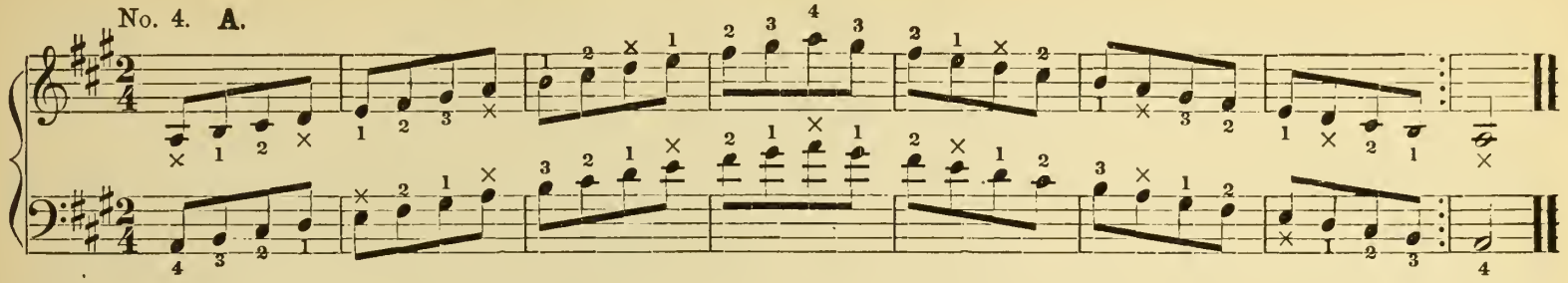
No. 2. **G.**



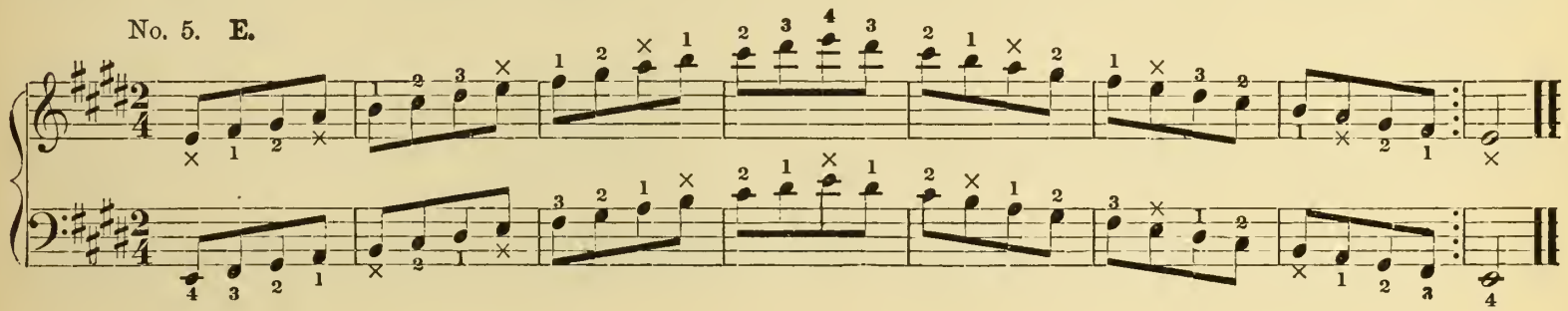
No. 3. **D.**



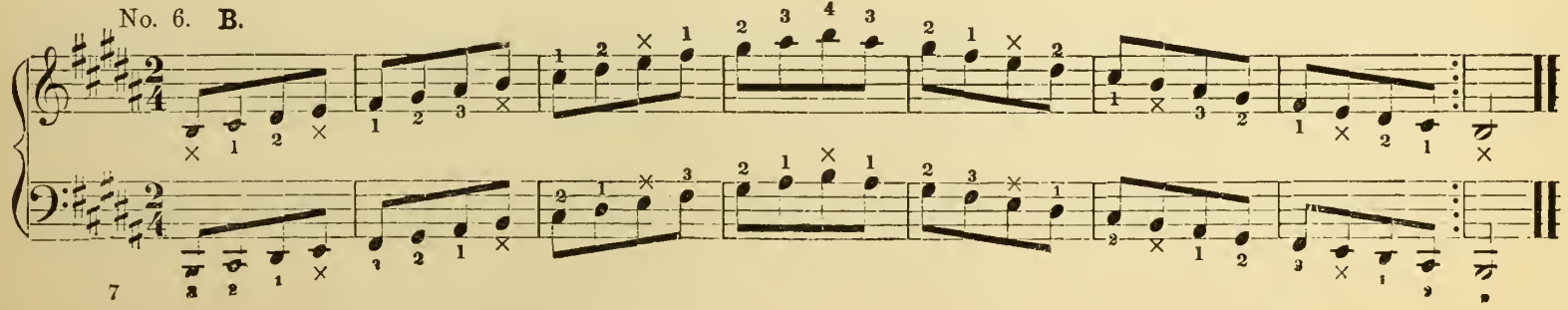
No. 4. **A.**



No. 5. **E.**

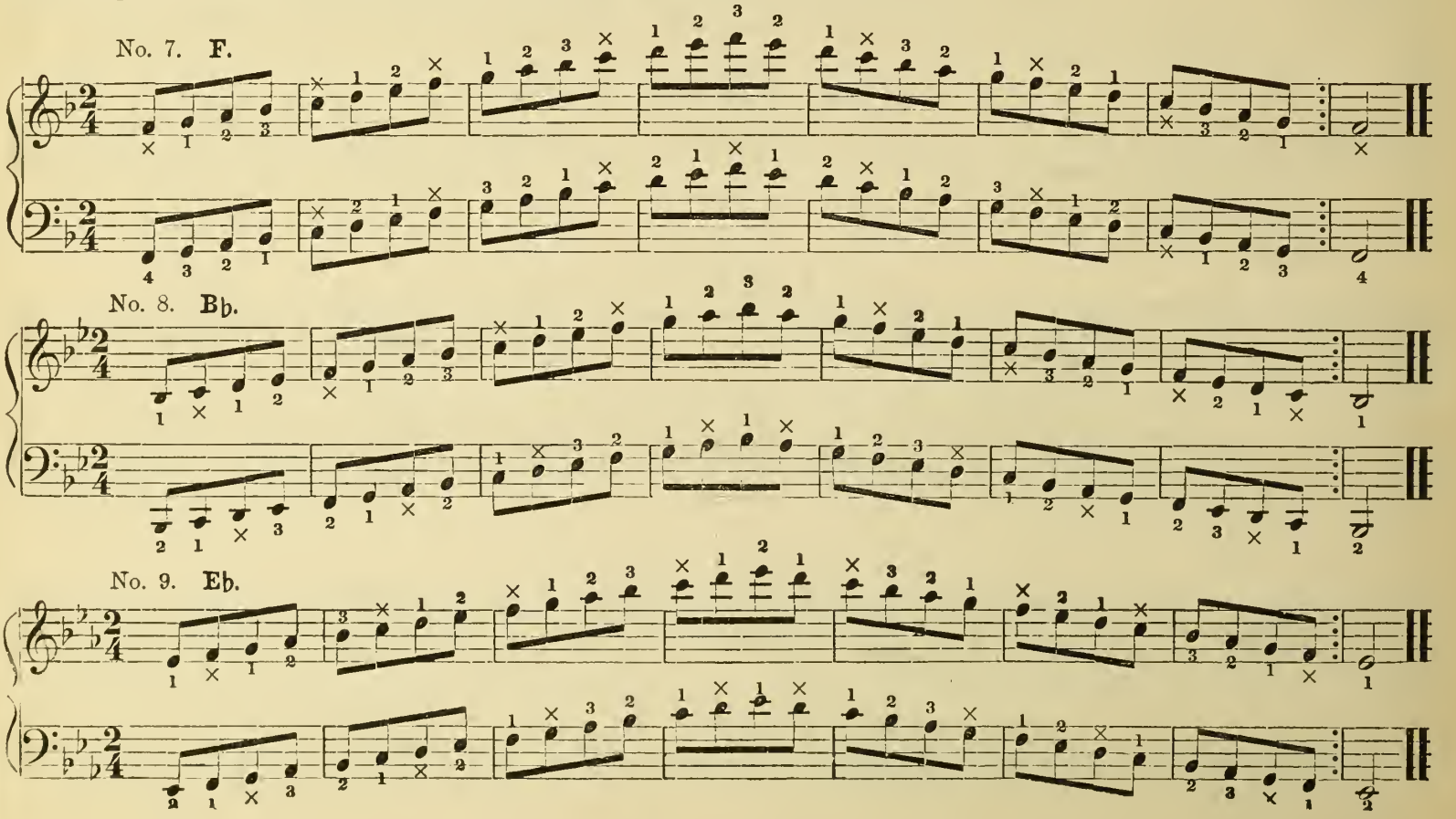


No. 6. **B.**



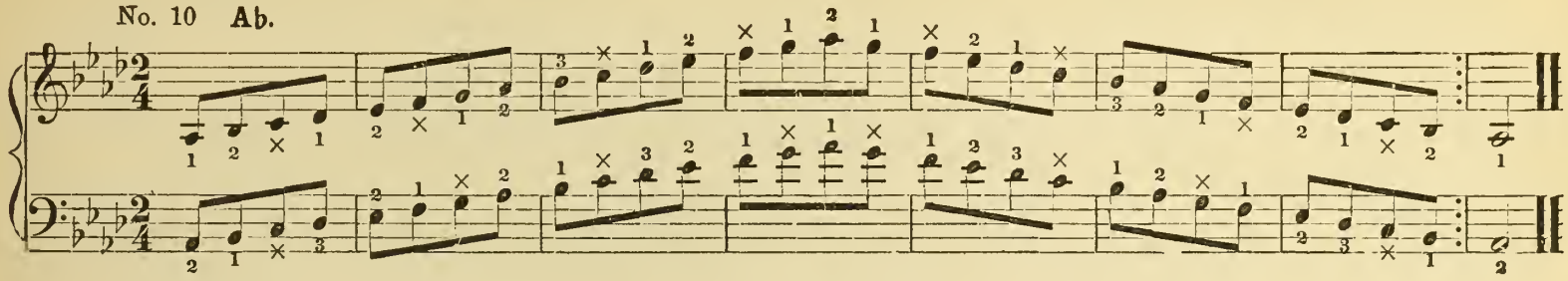
TWELVE MAJOR SCALES FINGERED.

As a general rule the third finger in the right hand is placed on B♭. Great care should be taken, in placing the thumb under the third finger, not to sink the wrist, as it gives an awkward, limping motion to the hand.

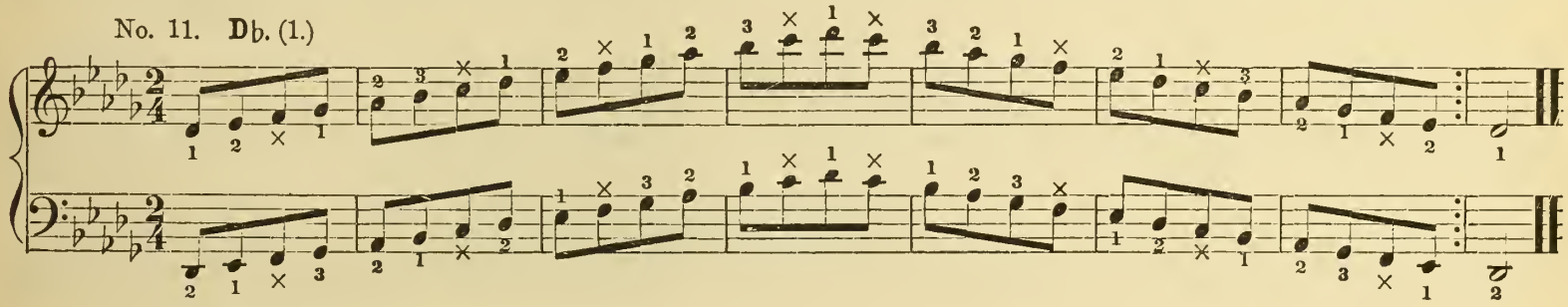


TWELVE MAJOR SCALES FINGERED.

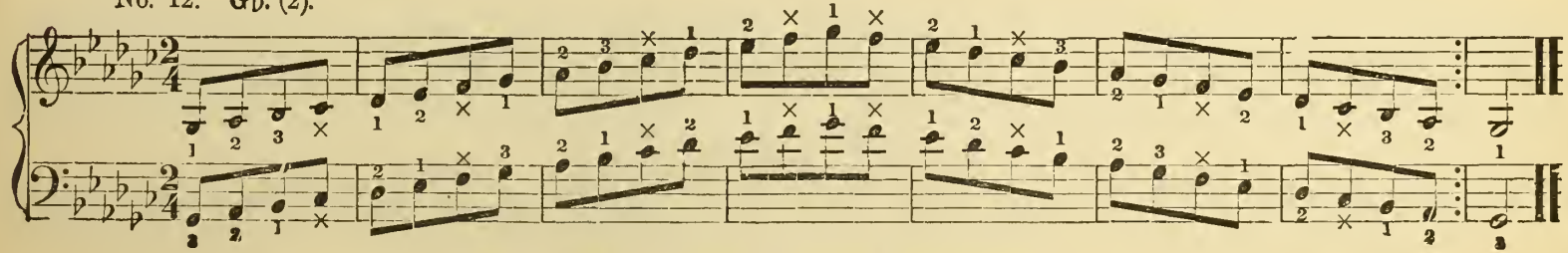
No. 10 **A♭.**



No. 11. **D♭.** (1.)



No. 12. **G♭.** (2).

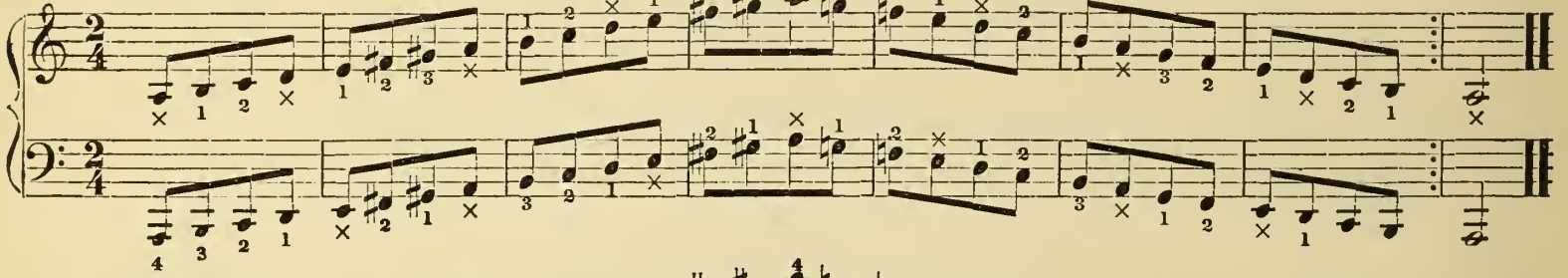


(1). The scales of D♭ Major and C♯ Major are fingered in the same manner.
(2). G♭ Major and F♯ Major are fingered alike.

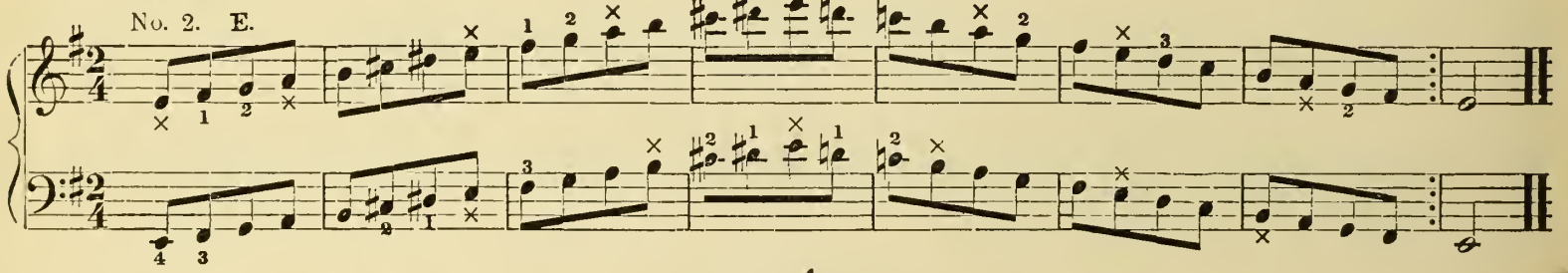
SIX MELODIC MINOR SCALES FINGERED.

The rules of modulation require that, in the ascending Melodic Minor Scale, the sixth and seventh should be raised a diatonic semitone. In descending, the seventh and sixth are lowered to their proper places, according to the signature.

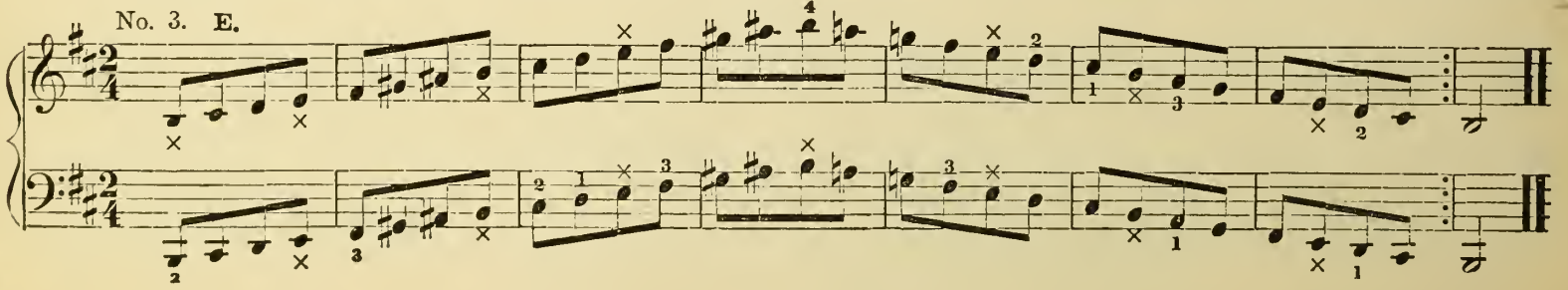
No. 1. **A.**



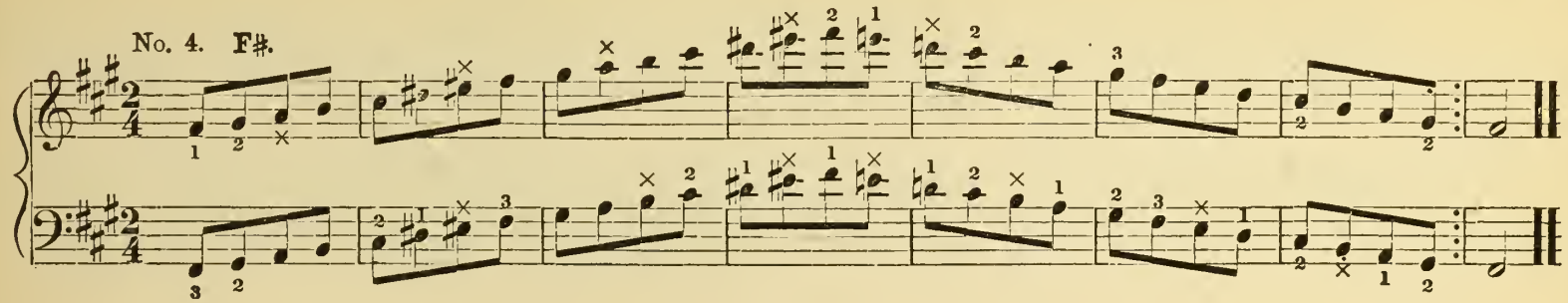
No. 2. **E.**



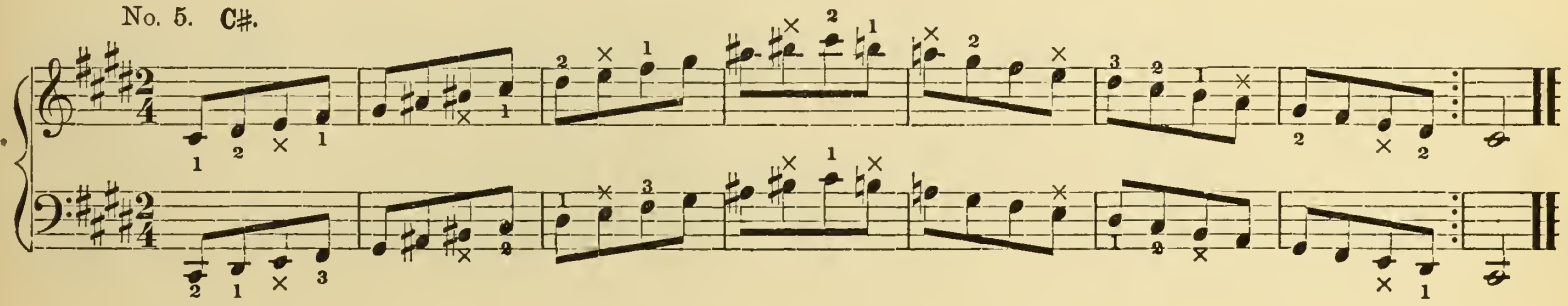
No. 3. **E.**



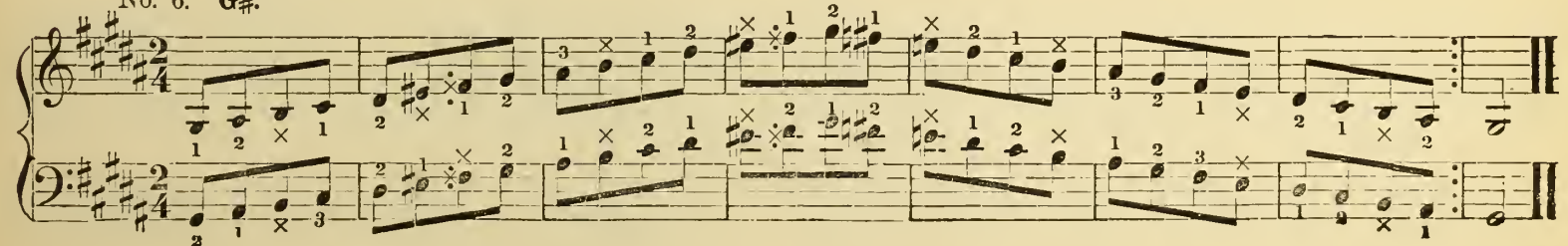
No. 4. F♯.

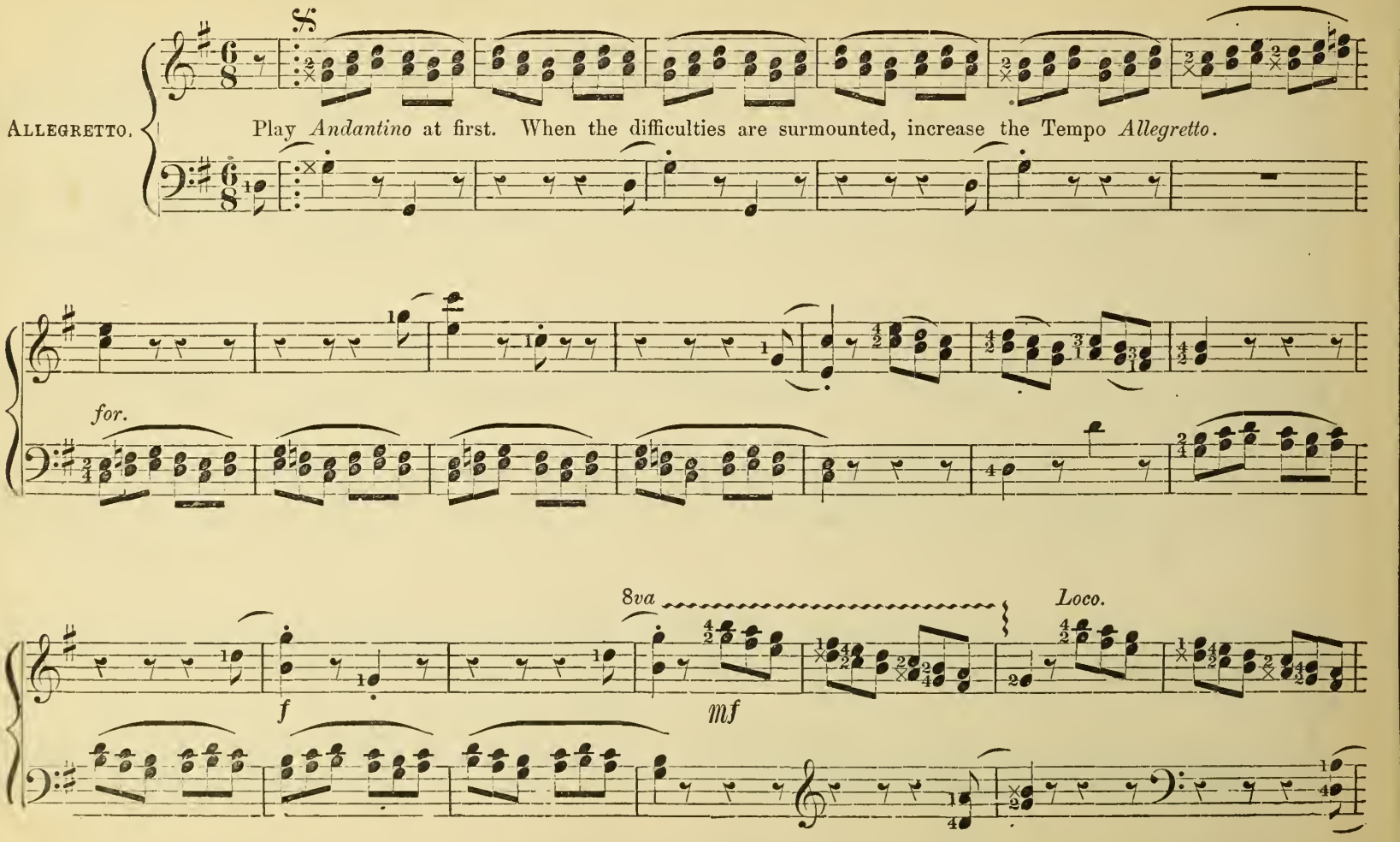


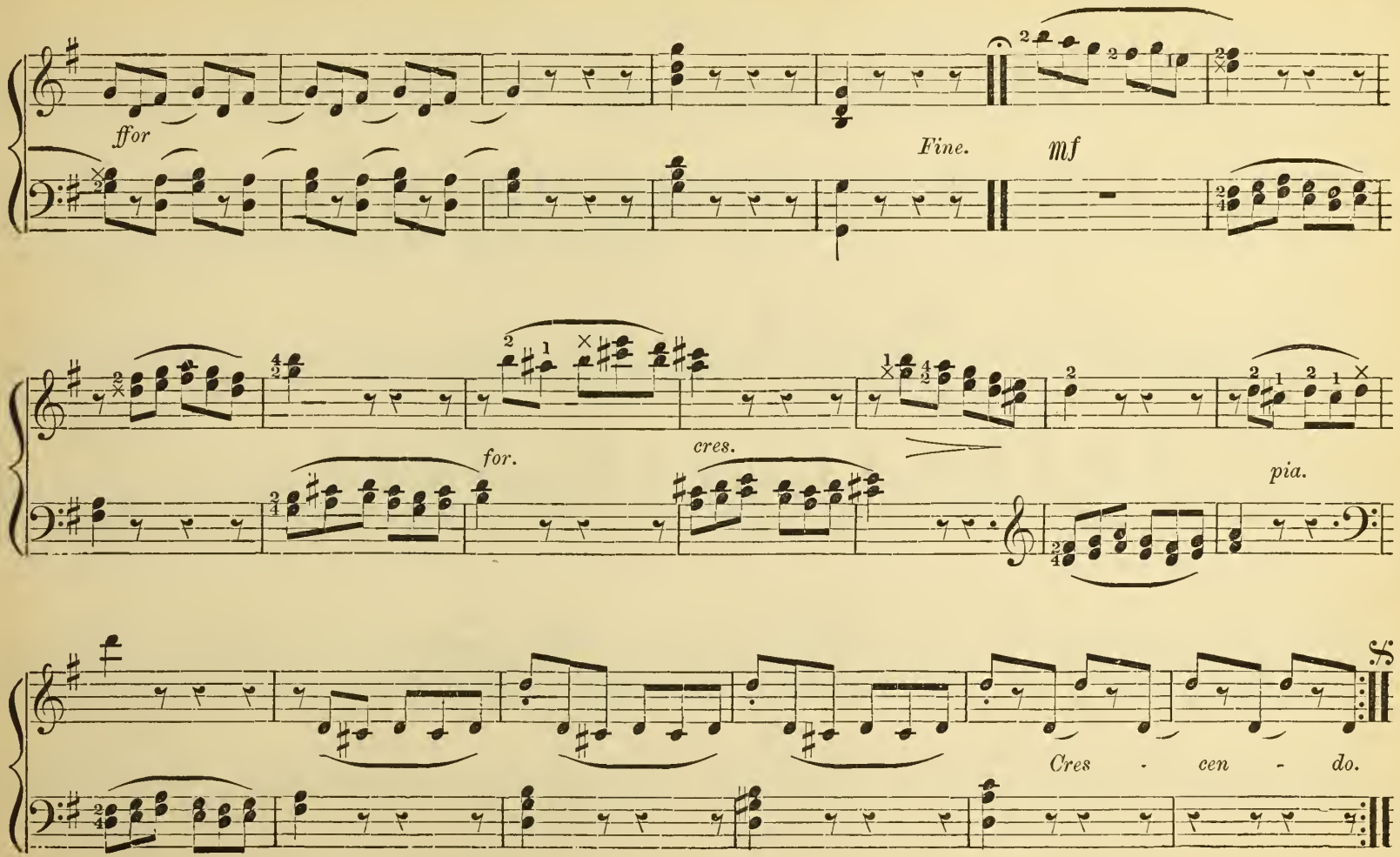
No. 5. C♯.

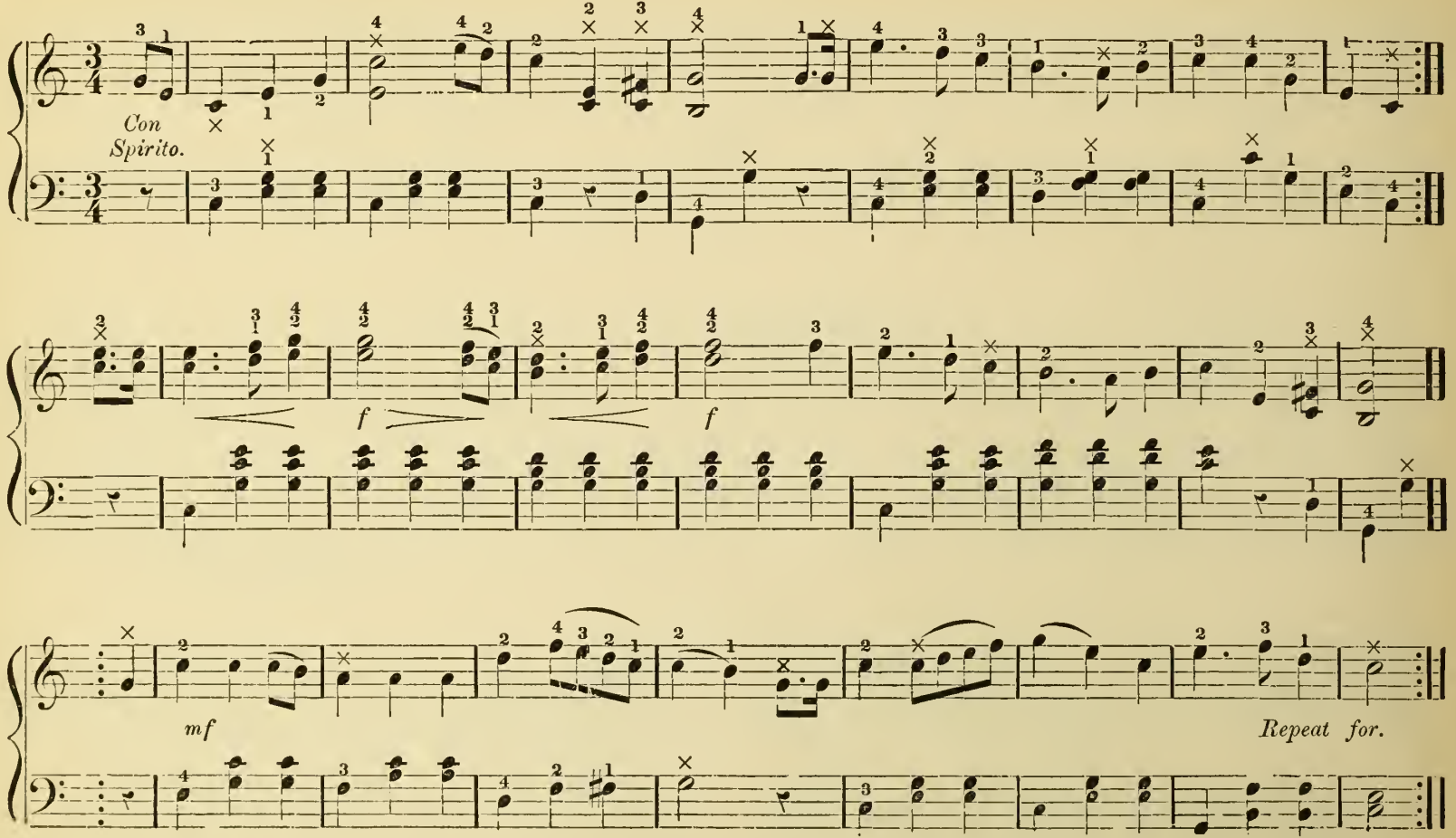


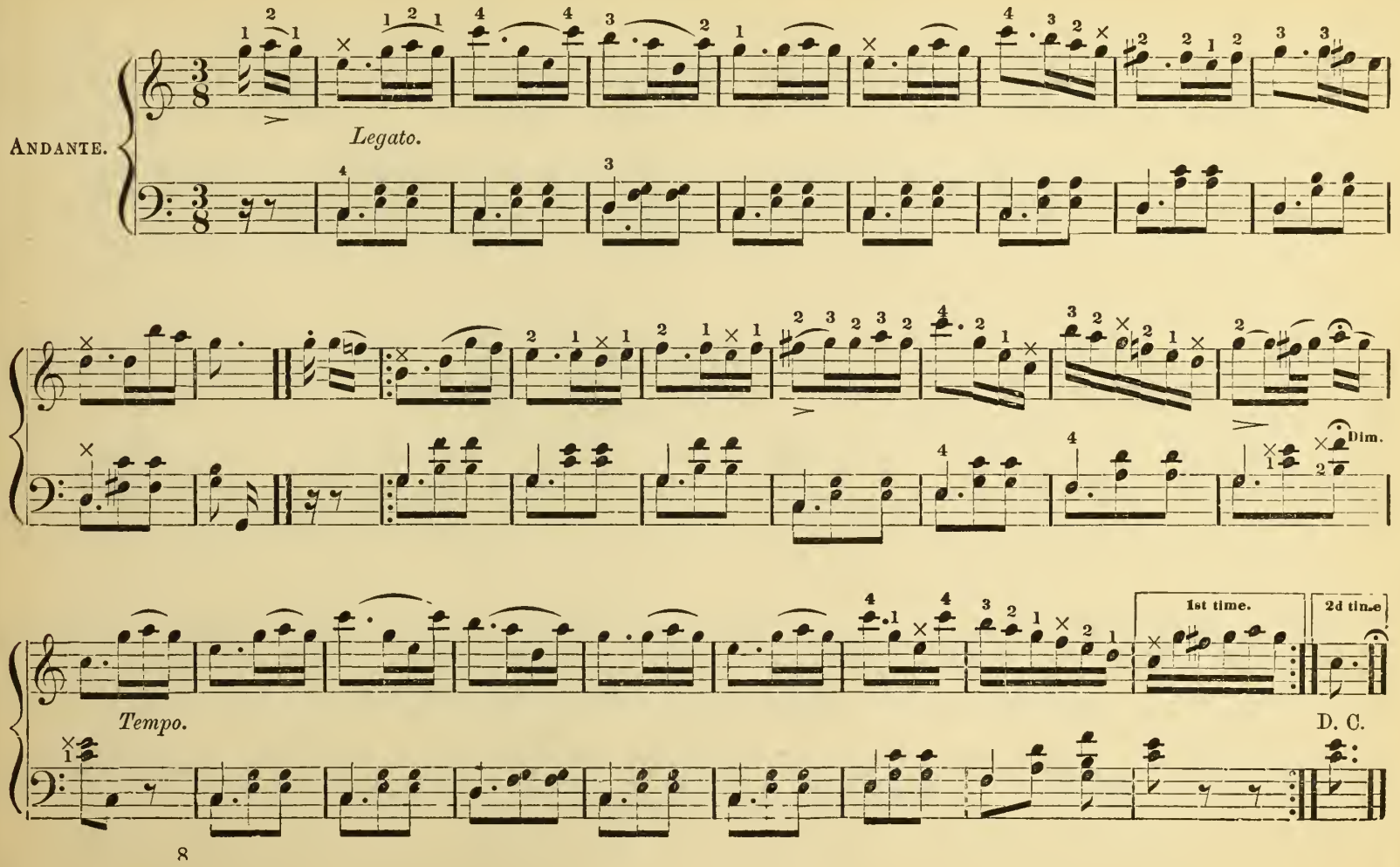
No. 6. G♯.

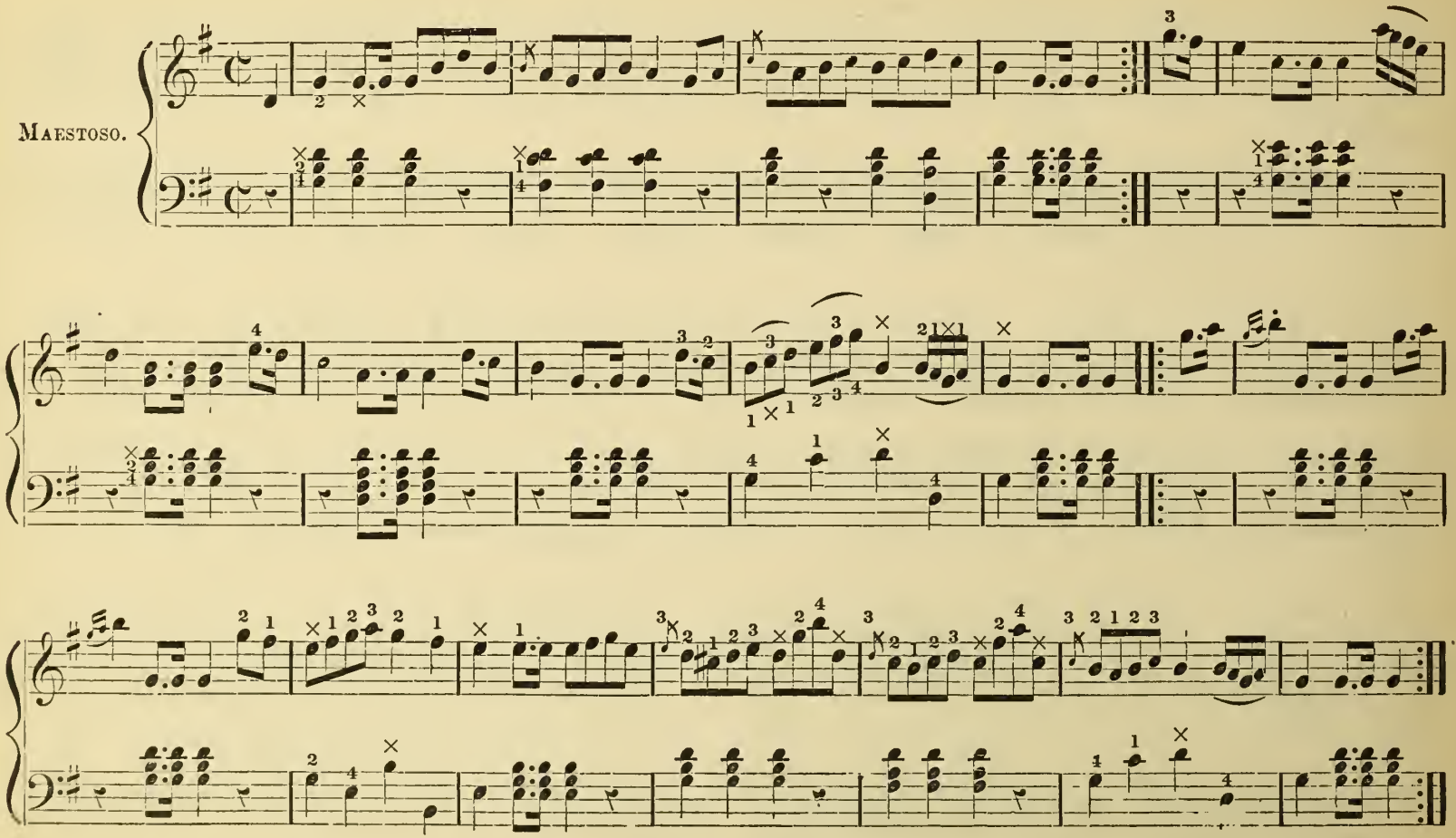


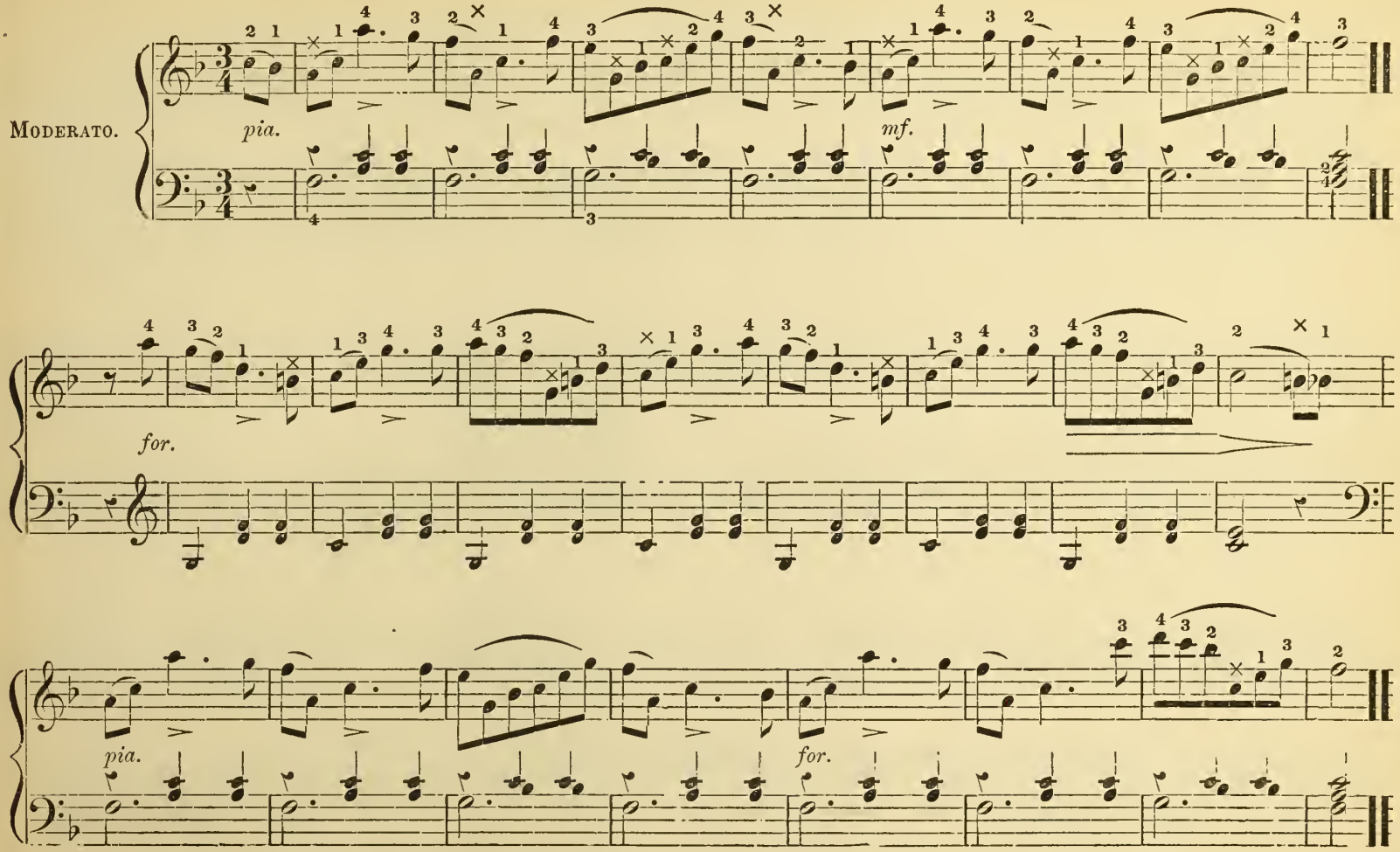

ALLEGRETTO.
Play *Andantino* at first. When the difficulties are surmounted, increase the Tempo *Allegretto*.
for.
8va
Loco.
f
mf

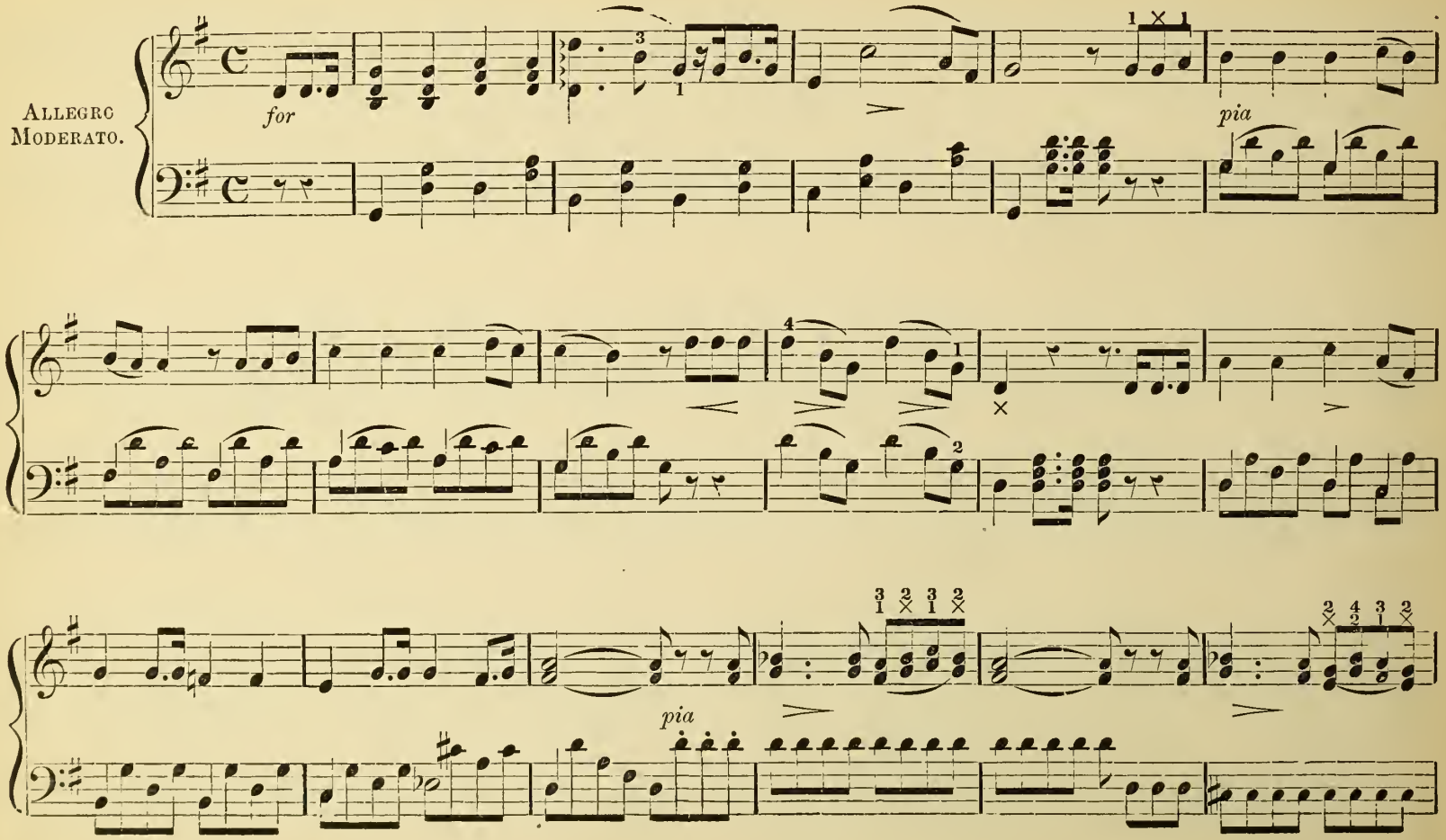

ffor
Fine.
mf
for.
cres.
pia.
Cres - cen - do.

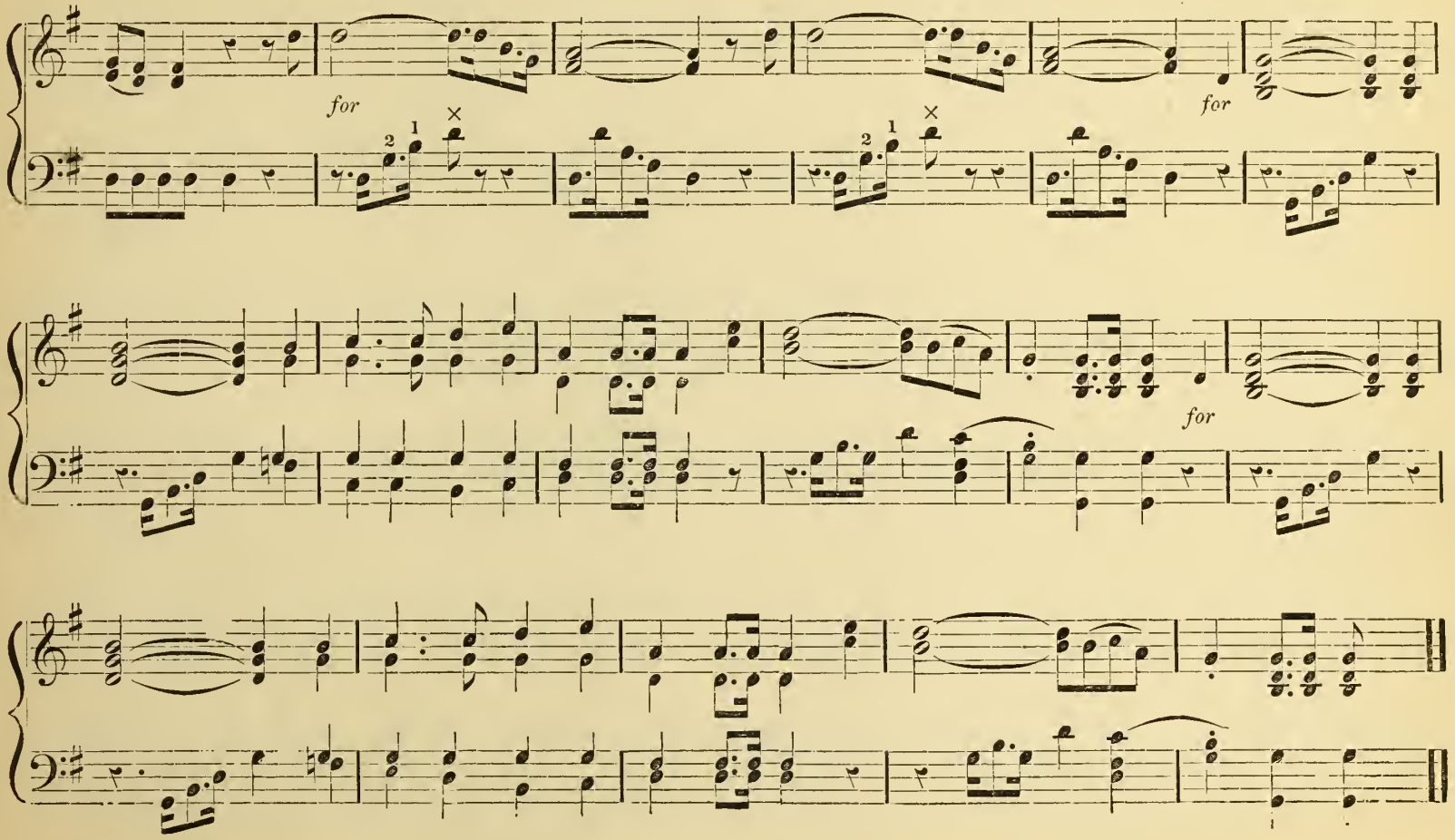

Con
Spirito.
f
f
mf
Repeat for.


Andante.
Legato.
Dim.
1st time.
2d time
Tempo.
D. C.

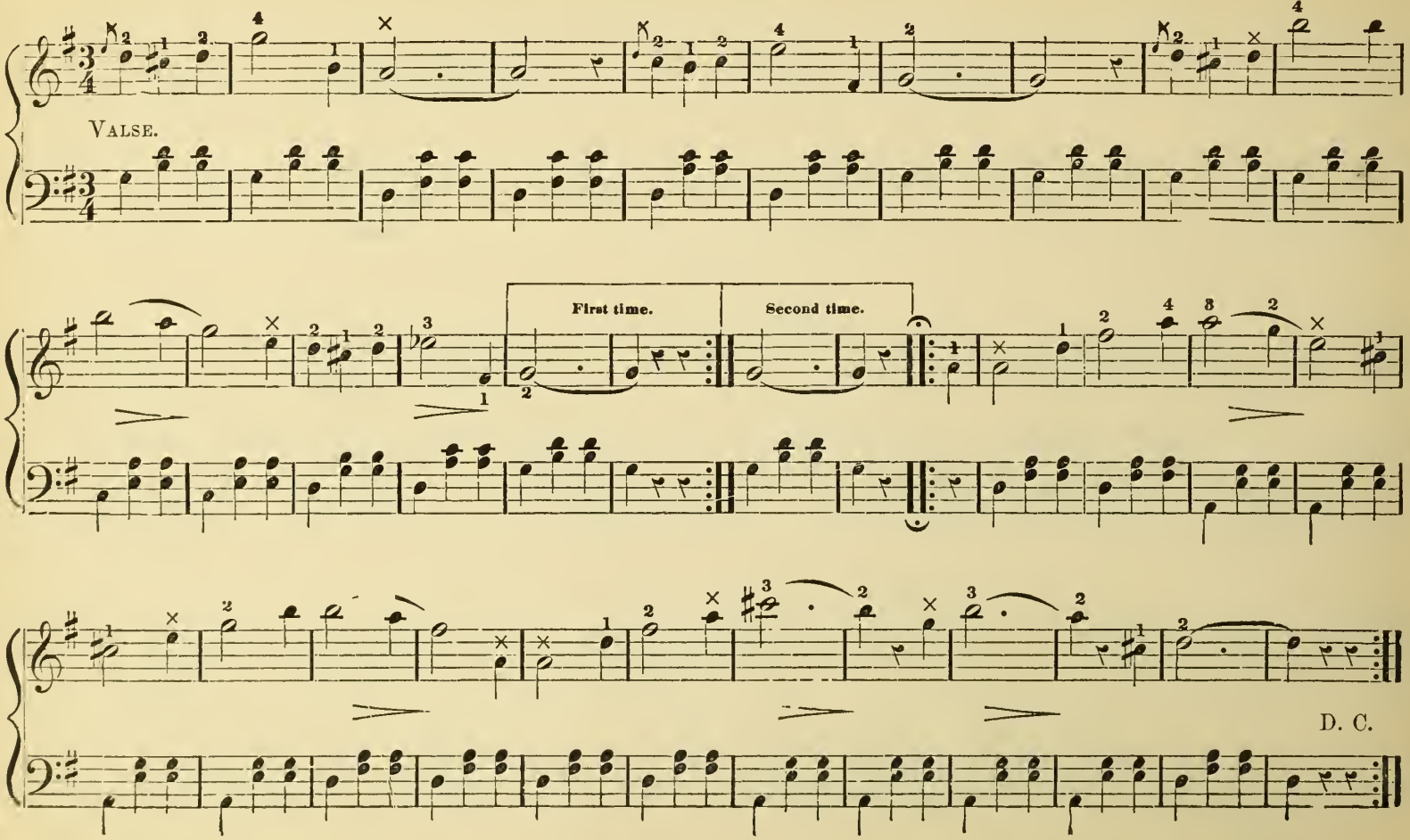

Maestoso.

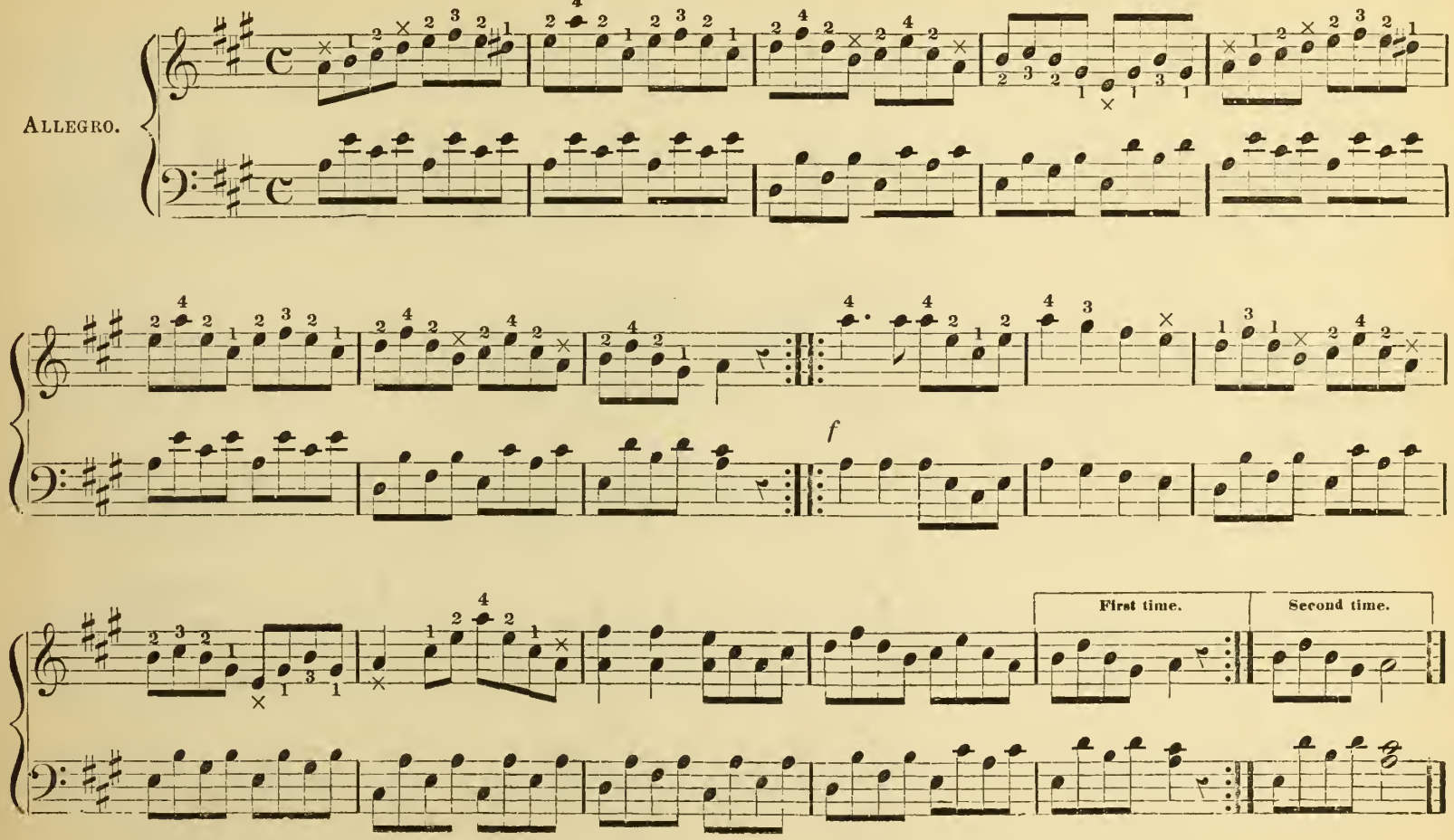

MODERATO.
pia.
mf.
for.
pia.
for.

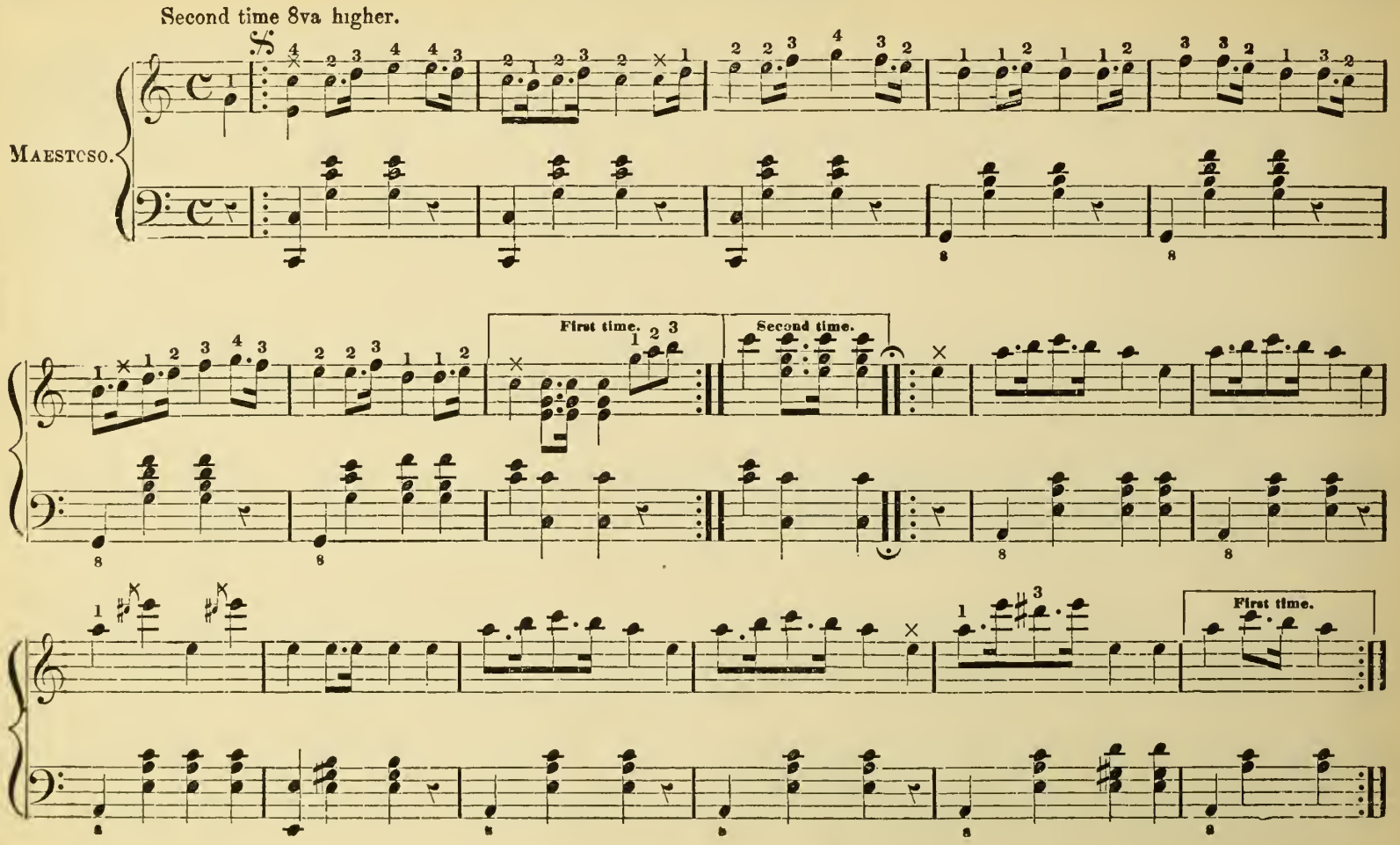

Allegro Moderato.
for
pia
pia

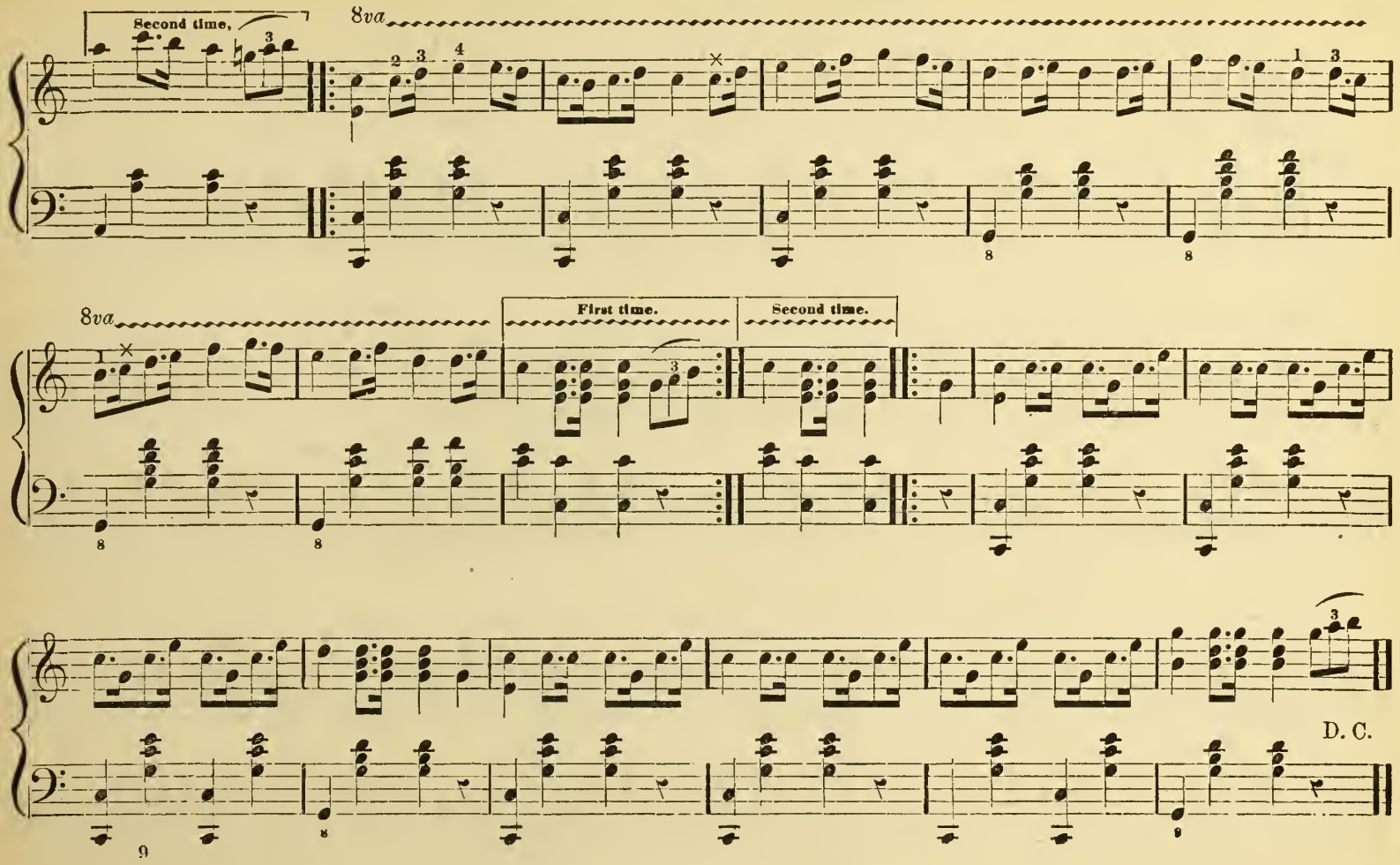

for
for
for

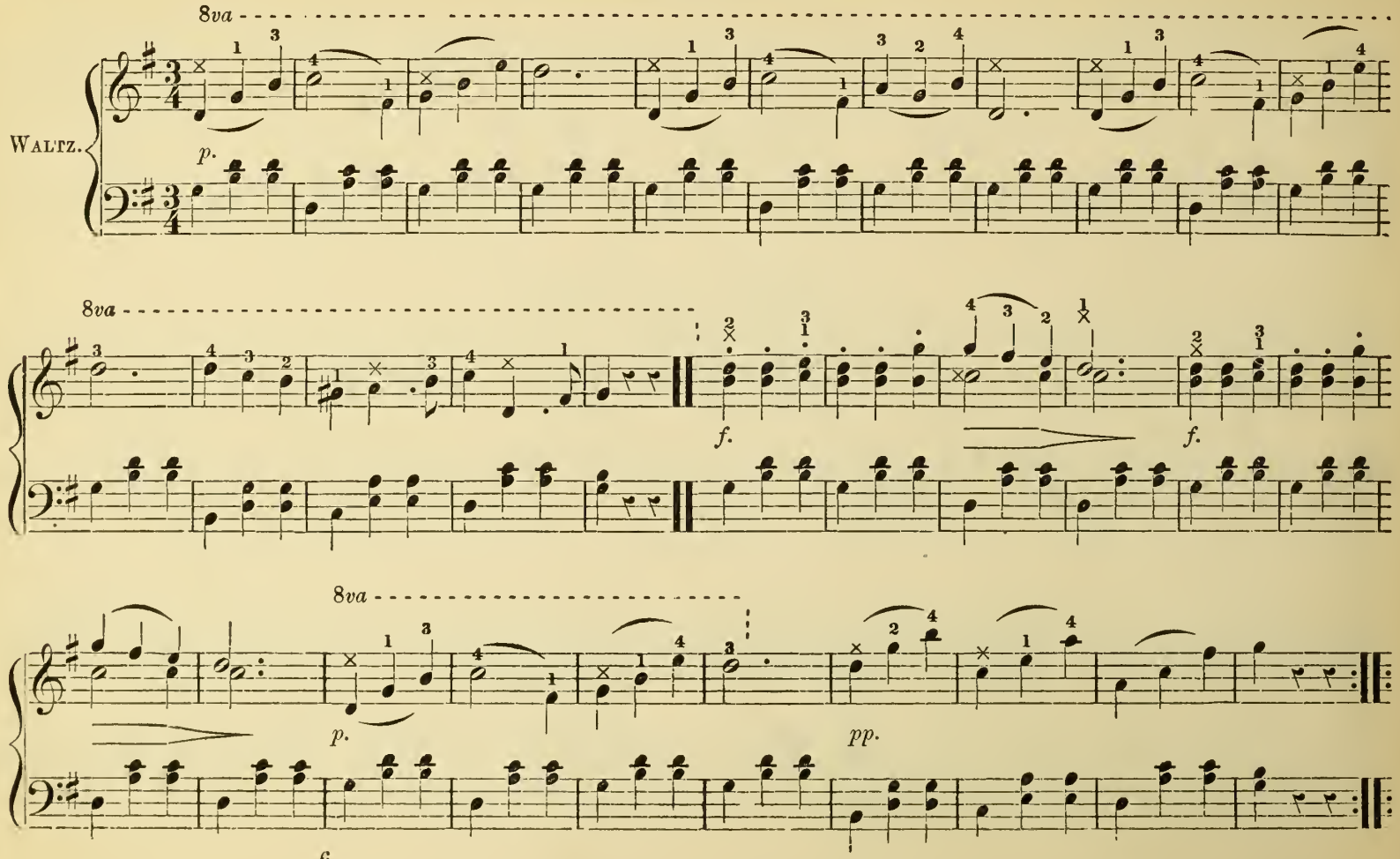
FAVORITE MELODY BY JULIEN.

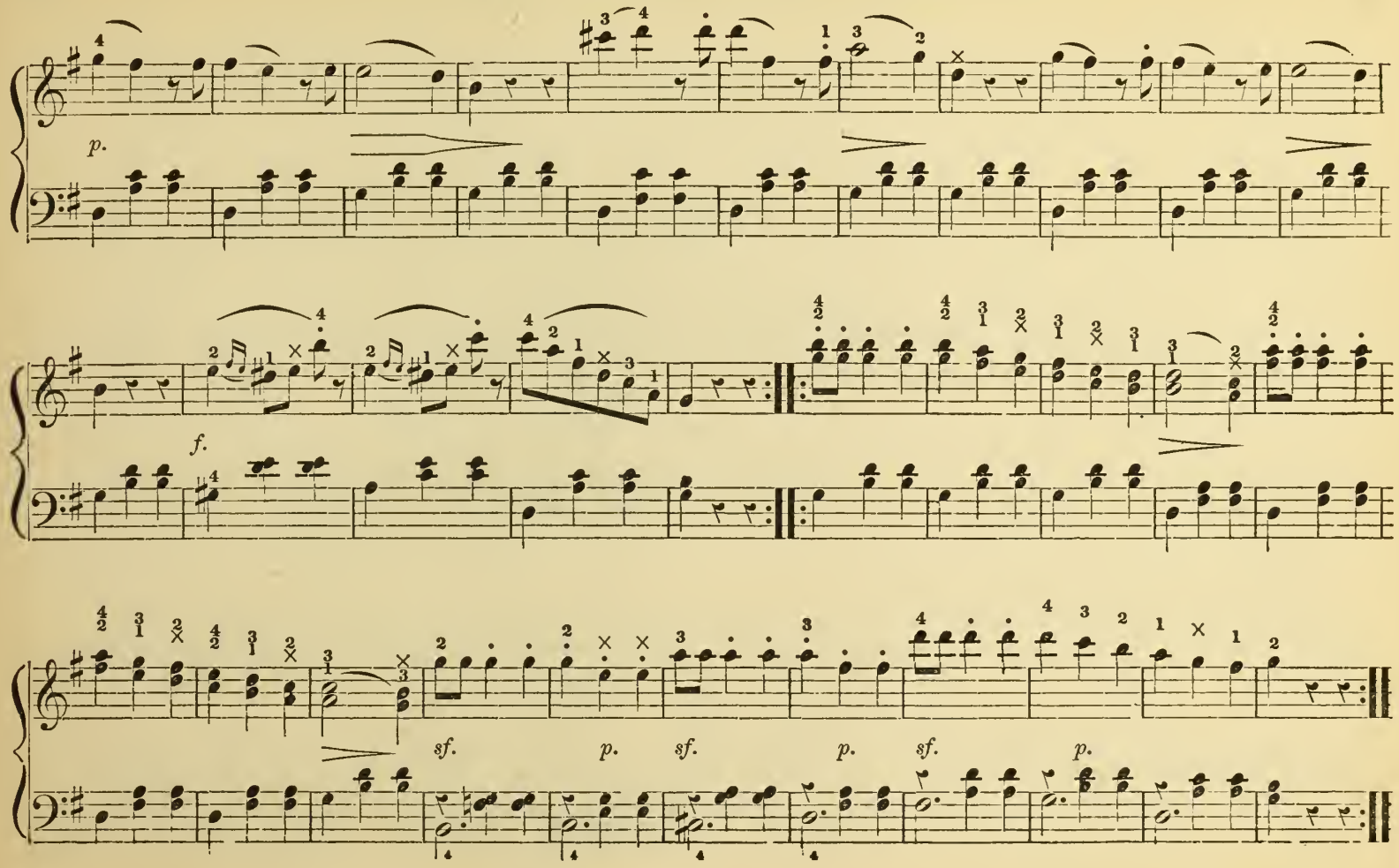


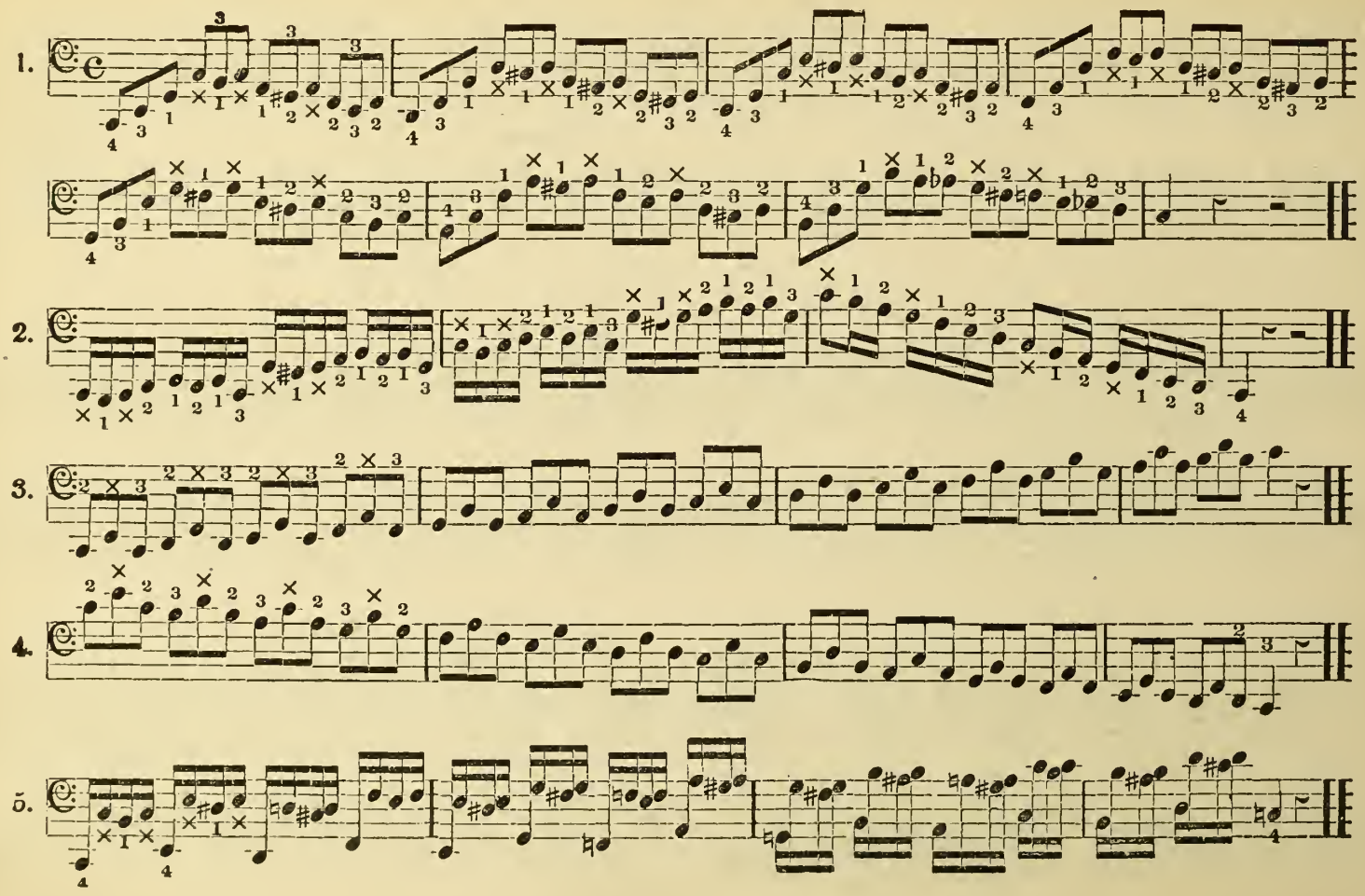

Allegro.
f
First time.
Second time.

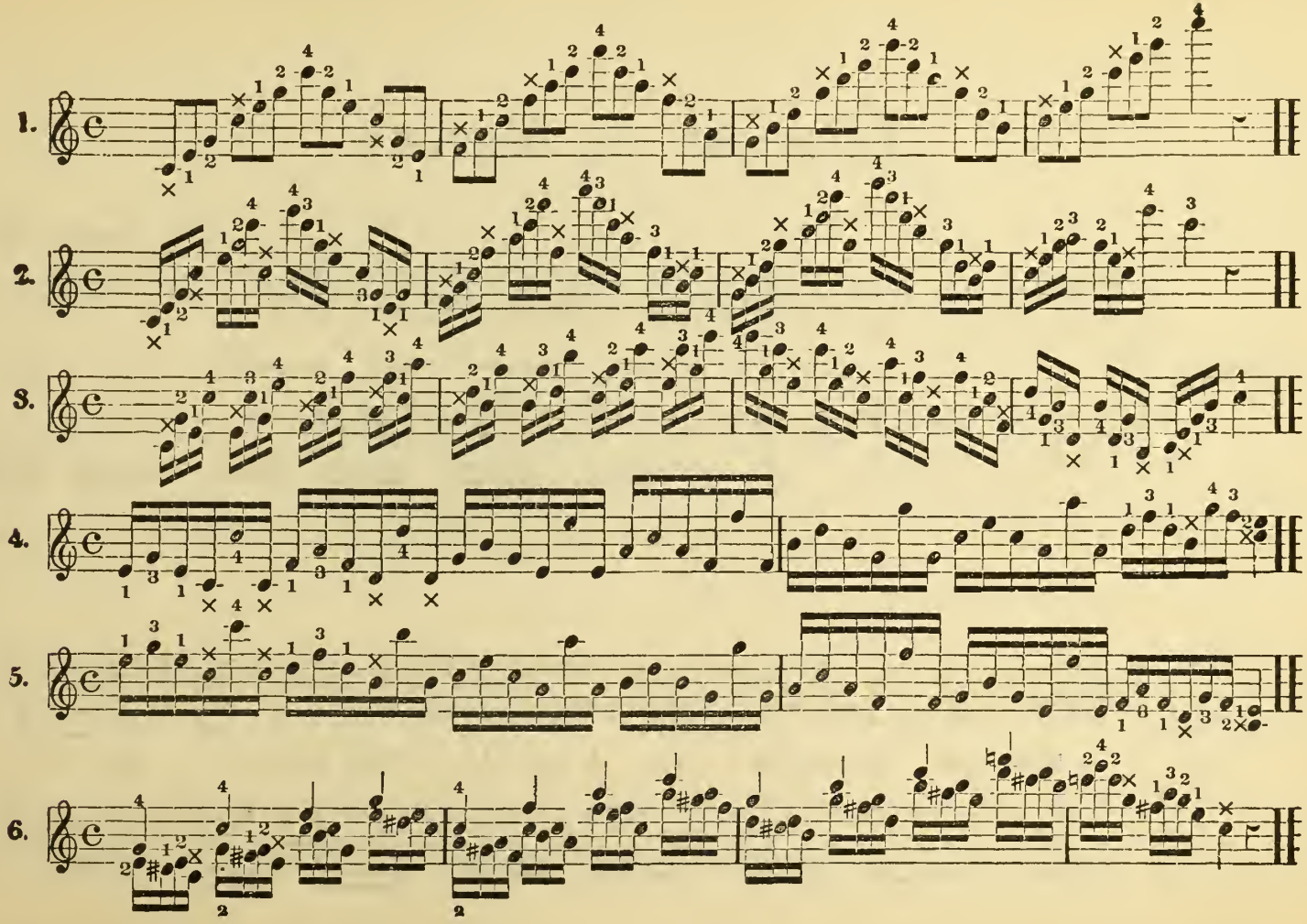

Second time 8va higher.
Maestoso.
First time.
Second time.
First time.


Second time,
8va
8va
First time.
Second time.
D. C.


8va
Waltz.
p.
8va
f.
f.
8va
p.
pp.

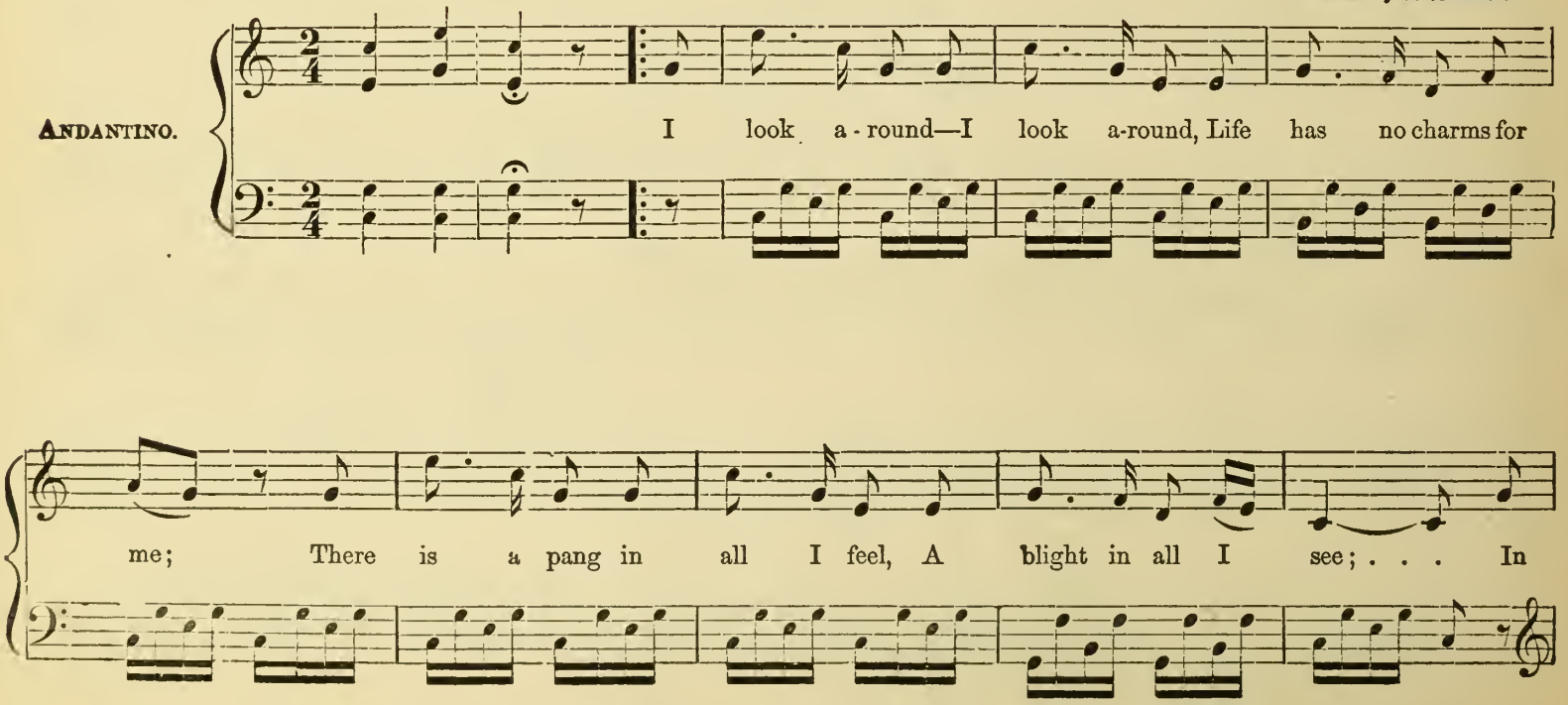

p.
f.
sf.
p.
sf.
p.
sf.
p.

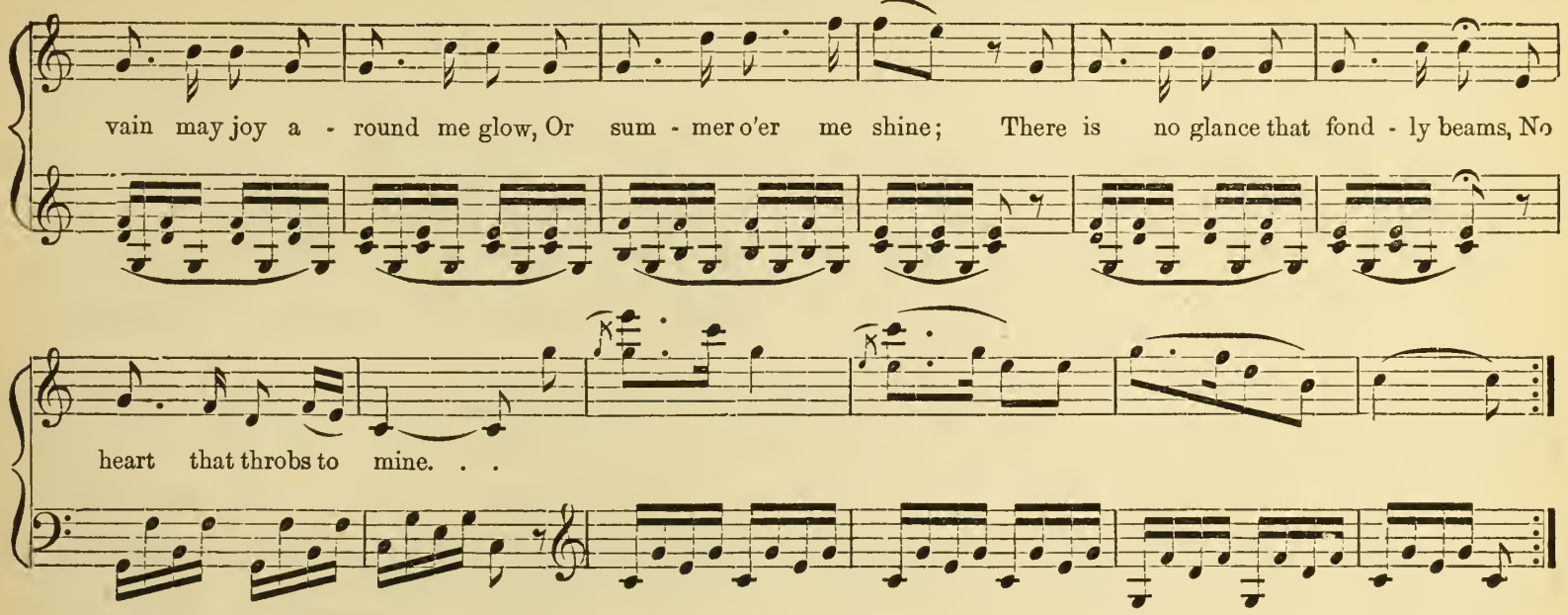

1.
2.
3.
4.
5.


1.
2.
3.
4.
5.
6.

Life has no Charms.

Music by E. THOMAS.





II.

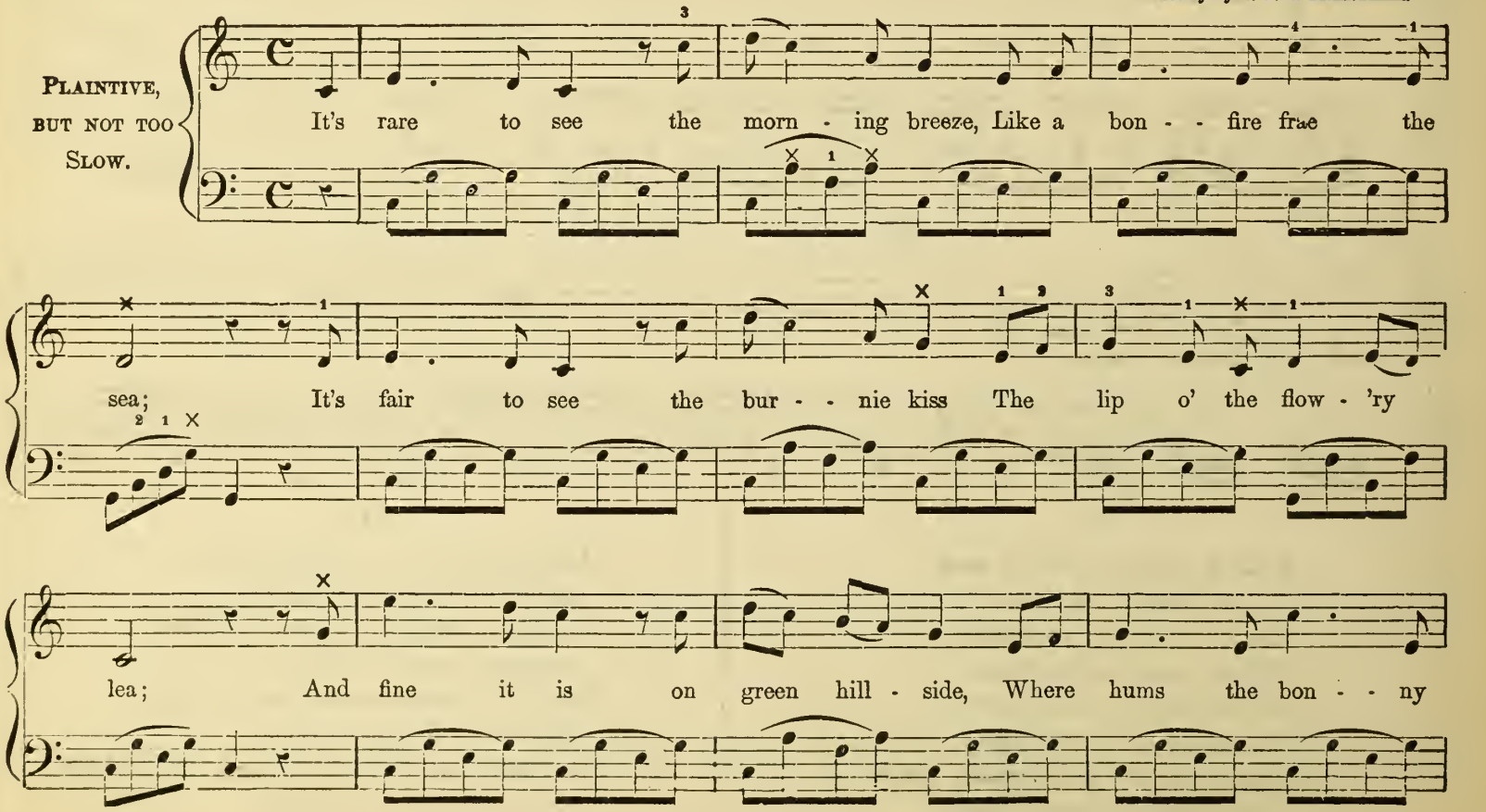
Amid the bustling crowd I seek
To lull within my breast
Affection's thirsting tenderness,
That cannot—will not rest.
For O, where'er I turn, 'tis but
In ceaseless gloom to pine;
To meet no glance that fondly beams,
No heart that turns to mine.

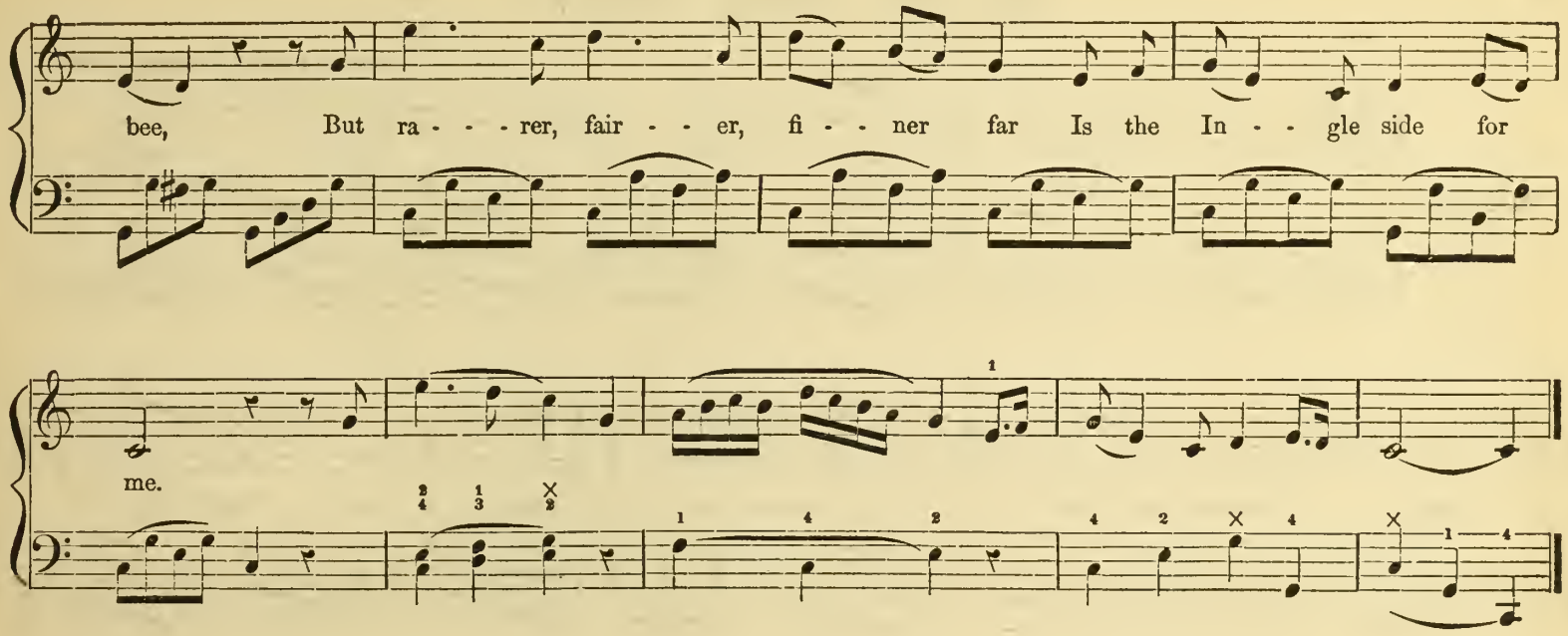
III.

And yet there is one gentle form—
But why that thought recall?
The nectar draught that love had filled,
By fate is turned to gall:
Those days of hope—that last fond sigh—
To memory's tomb consign;
The glance that beamed, the heart that throbbed,
Can ne'er on earth be mine.

The Ingle Side.

Melody by T. B. WEISENTHAL.





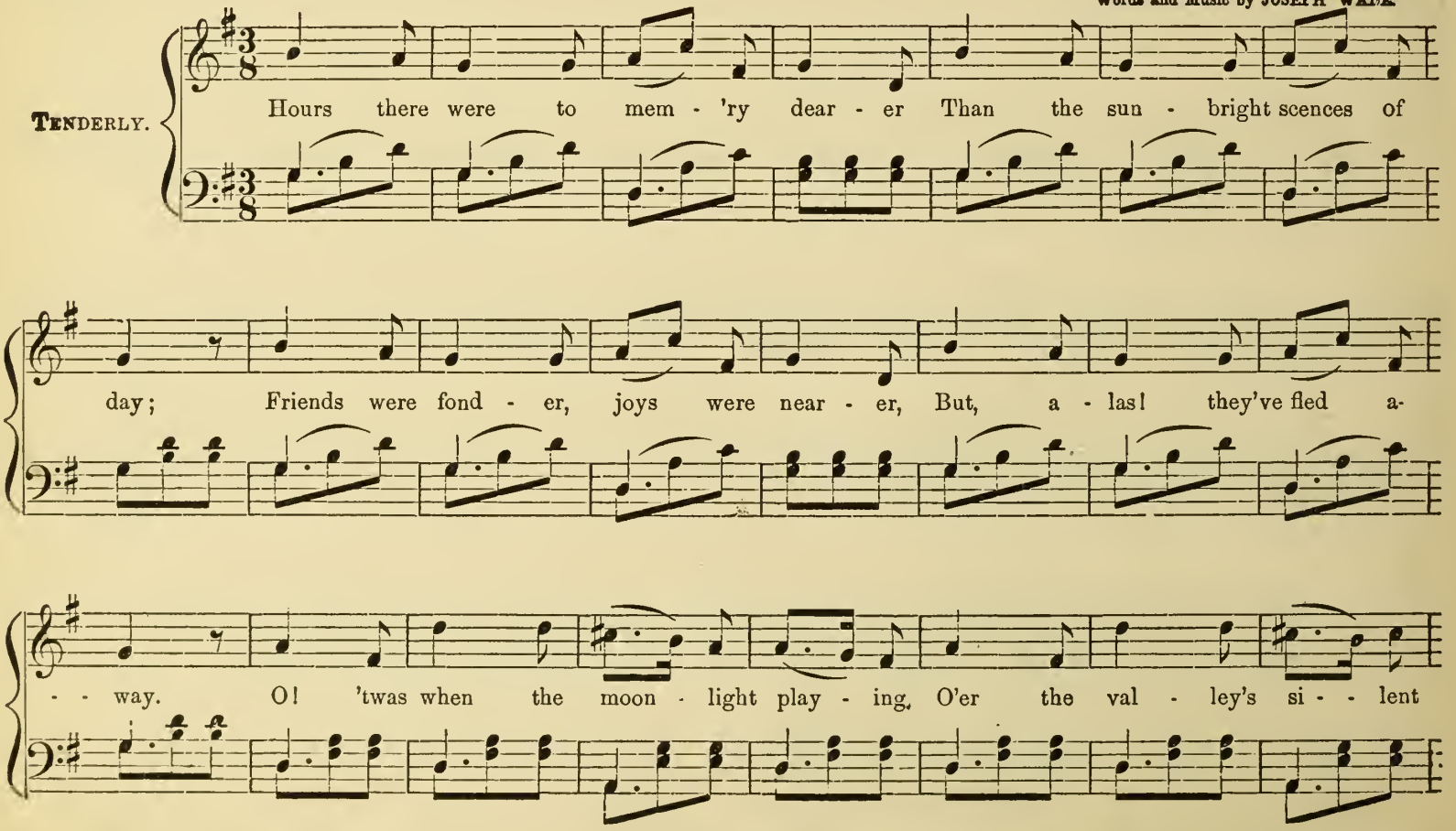
II.

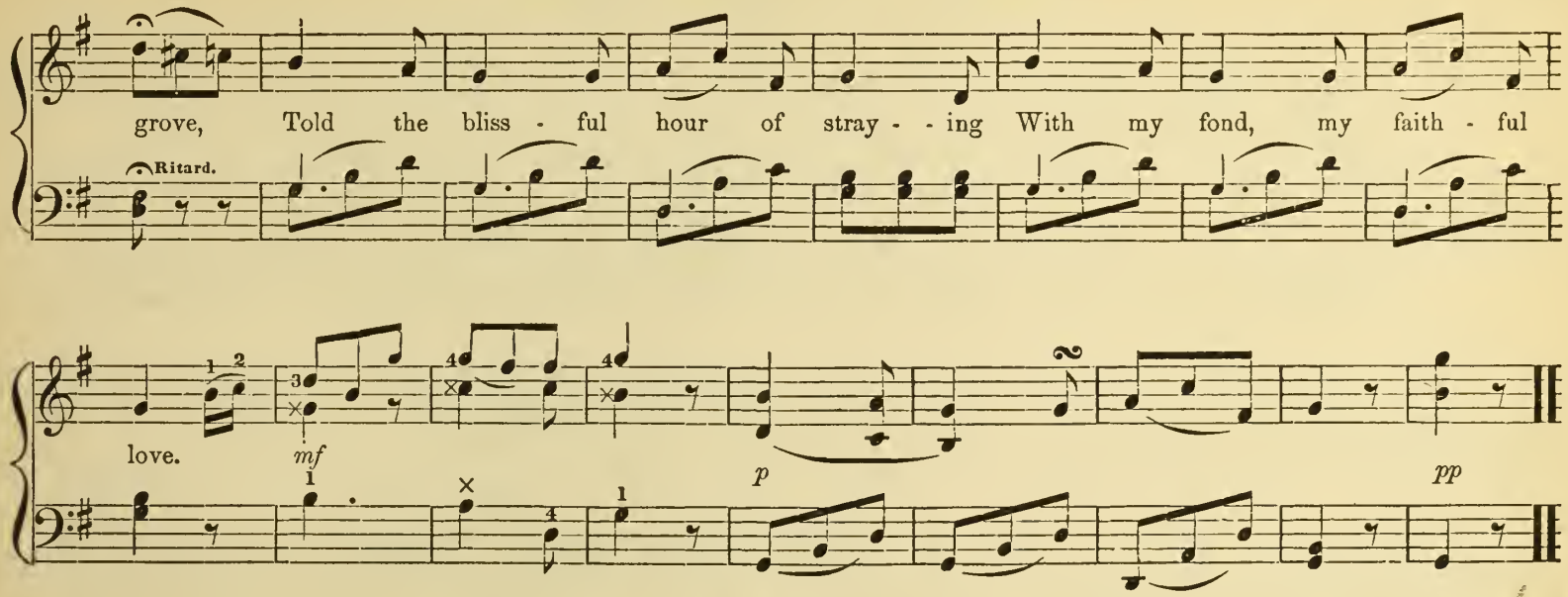
Glens may be gilt wi' gowans rare,
The birds may fill the tree;
And haughs hae a' the scented ware,
That simmer growth can gie:

But the canty hearth where cronies meet,
An' the darling o' our e'e,
That makes to us a warl complete;
O, the Ingle side's for me.

Hours there were

Words and Music by JOSEPH WADE.





II.

Oft, when evening faded mildly,
O'er the wave our barque would rove;
Then we've heard the night-bird wildly
Breathe his vesper tale of love.
Songs like his, my love would sing me,
Songs that warble round me yet;
Ah! but where does mem'ry bring me,
Scenes like those I must forget.

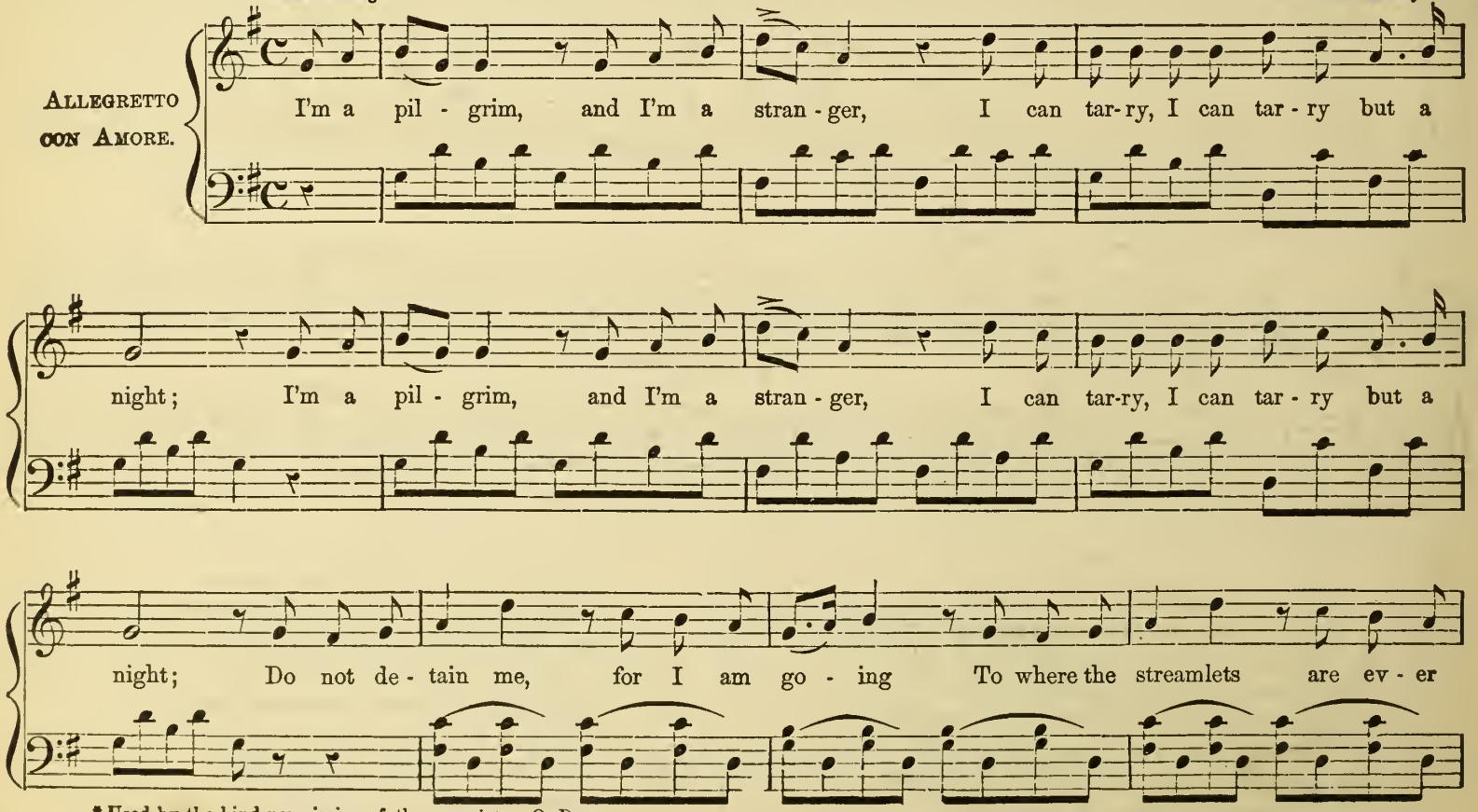
III.

But in dreams let love be near me,
With the joys that bloomed before;
Slumb'ring then, 'twill sweetly cheer me,
Calm to live my pleasure o'er;
Then, perhaps, some hope may waken,
In this heart depressed with care,
And, like flowers in vale forsaken,
Live a lonely beauty there.

I'm a Pilgrim.*

A Sacred Song

Italian Melody.



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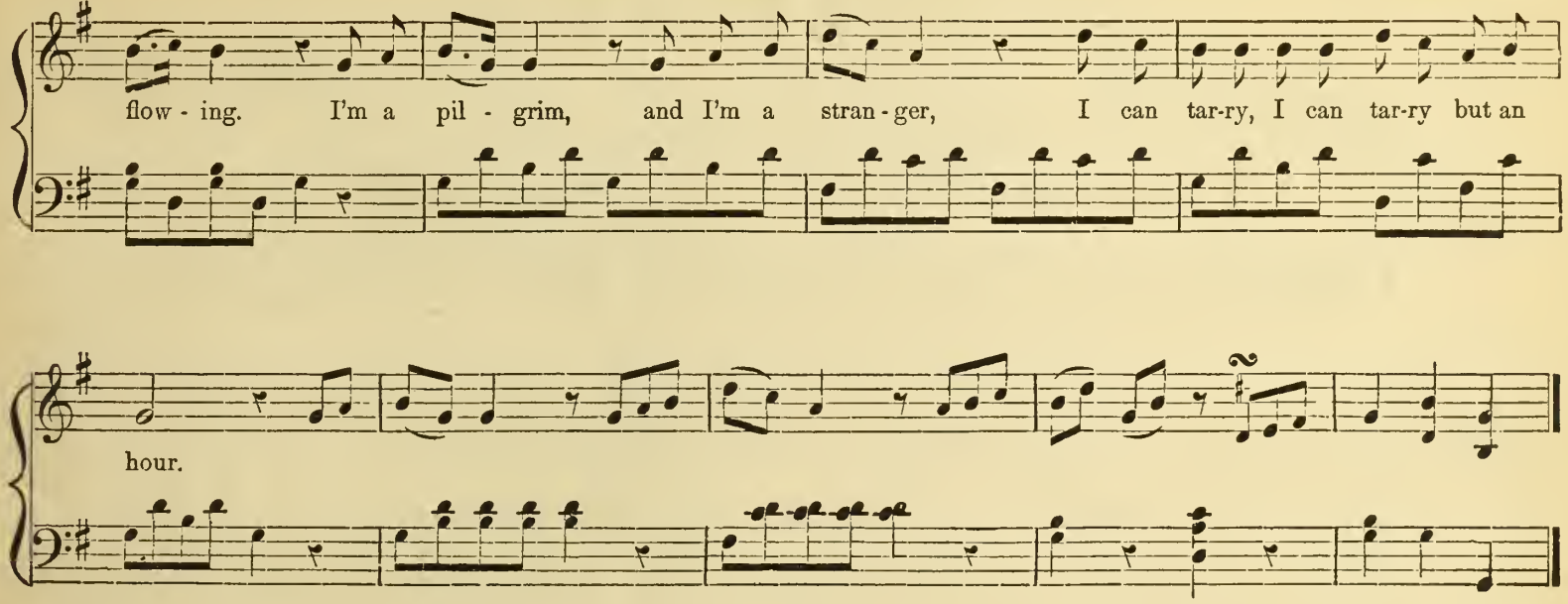


II.

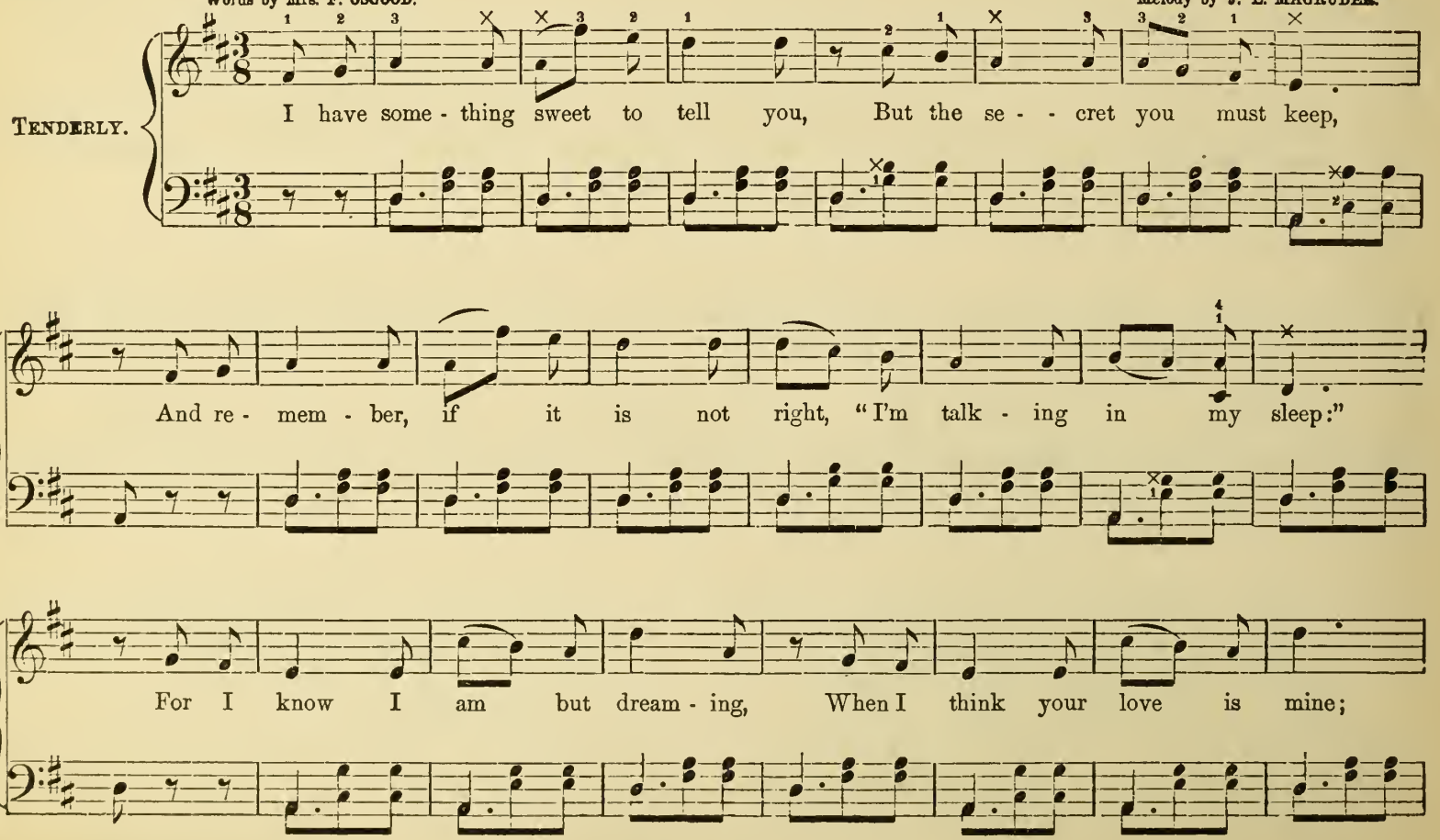
There the sunbeams are ever shining,
I am longing, I am longing for the sight;
Within a country, unknown and dreary,
I have been wandering, forlorn and weary.
I'm a pilgrim, &c.

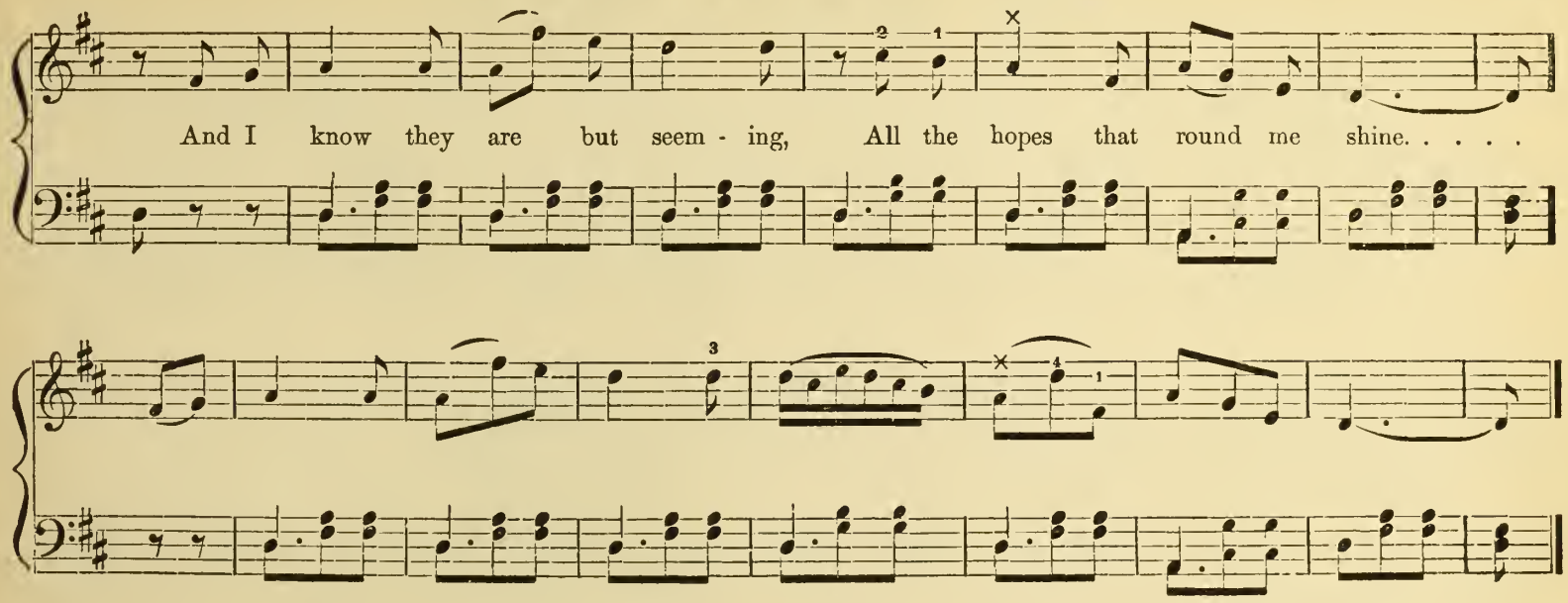
III.

Of that country, to which I'm going,
My Redeemer, my Redeemer is the light;
There's no sorrow, nor any sighing,
Nor any sin there, nor any dying.
I'm a pilgrim, &c.

I'm talking in my Sleep.

Words by Mrs. F. OSGOOD. Melody by J. E. MAGRUDER.





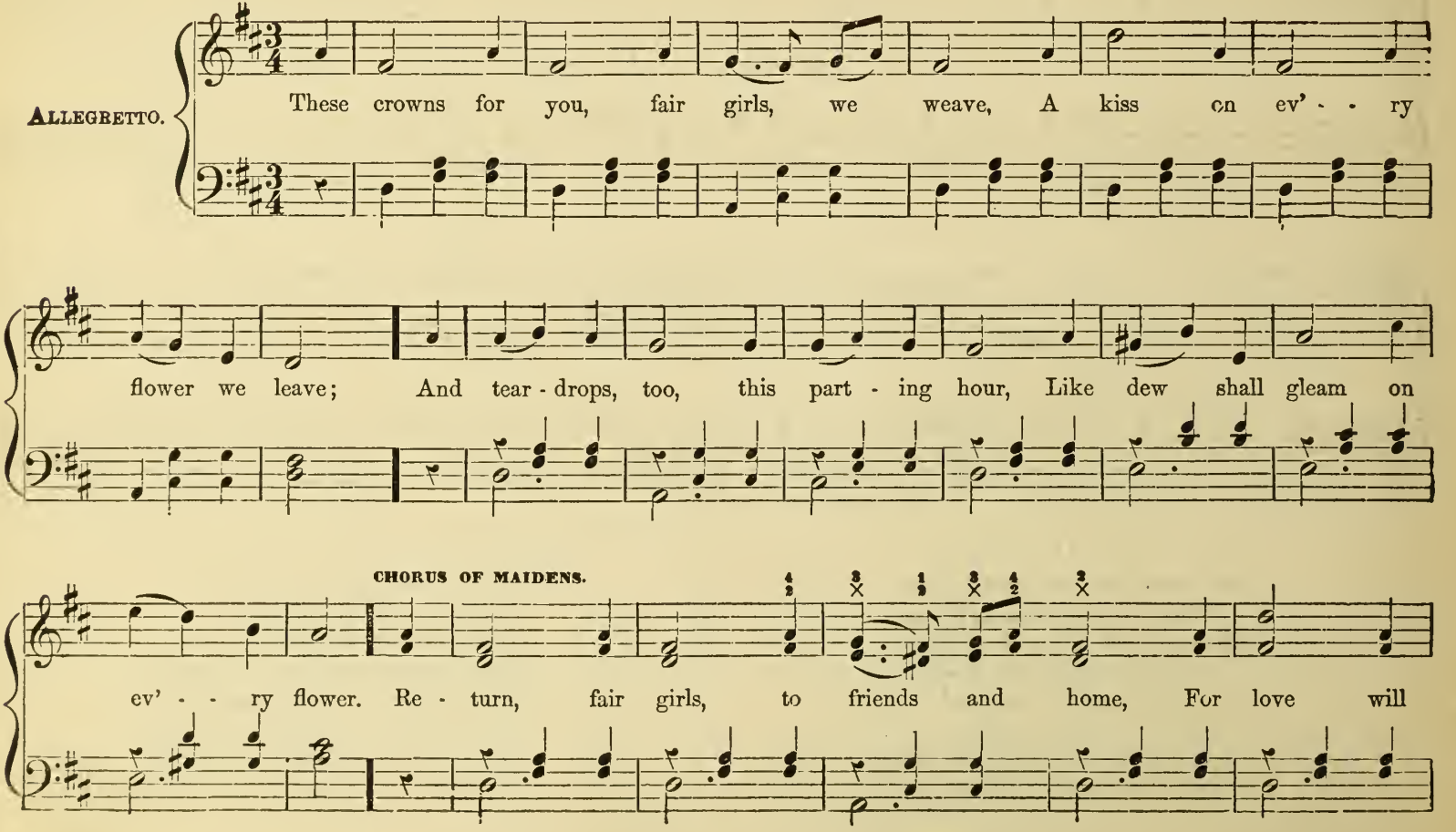
II.

So remember, when I tell you
What I longer cannot keep,
We are none of us responsible
For what we say in sleep.
My pretty secret 's coming!
O, listen with your heart,
And you shall hear it humming
So close, 'twill make you start.

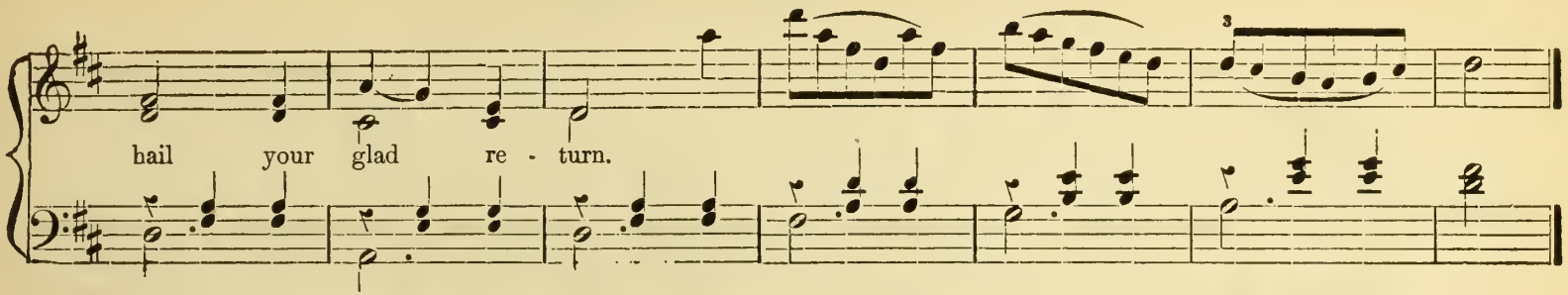
III.

O, shut your eyes so earnest,
Or mine will wildly weep;
I love you! I adore you!
But, "I'm talking in my sleep!"
For I know I am but dreaming,
When I think your love is mine.
And I know they are but seeming,
All the hopes that round me shine.

The Coronation Song.



CORONATION SONG.—Concluded.



II.

As omens bright, these wreaths shall be,
Of circling joys on time's wide sea;
And though but brief, as fading flower,
They'll come to glad your every hour.

Chorus.—Return, fair girls, &c.

III.

The flowers, as emblems, we have twined,
To speak your gifts of heart and mind,
That, 'mid the waves of life's dark stream,
Like purest gems, shall brightly gleam.

Chorus.—Return, fair girls, &c.

IV.

O, may the smiles that light your brow
Be always sweet and bright as now;
And sorrow, from her raven wing,
No shadow o'er their sunshine fling.

Chorus.—Return, fair girls, &c.

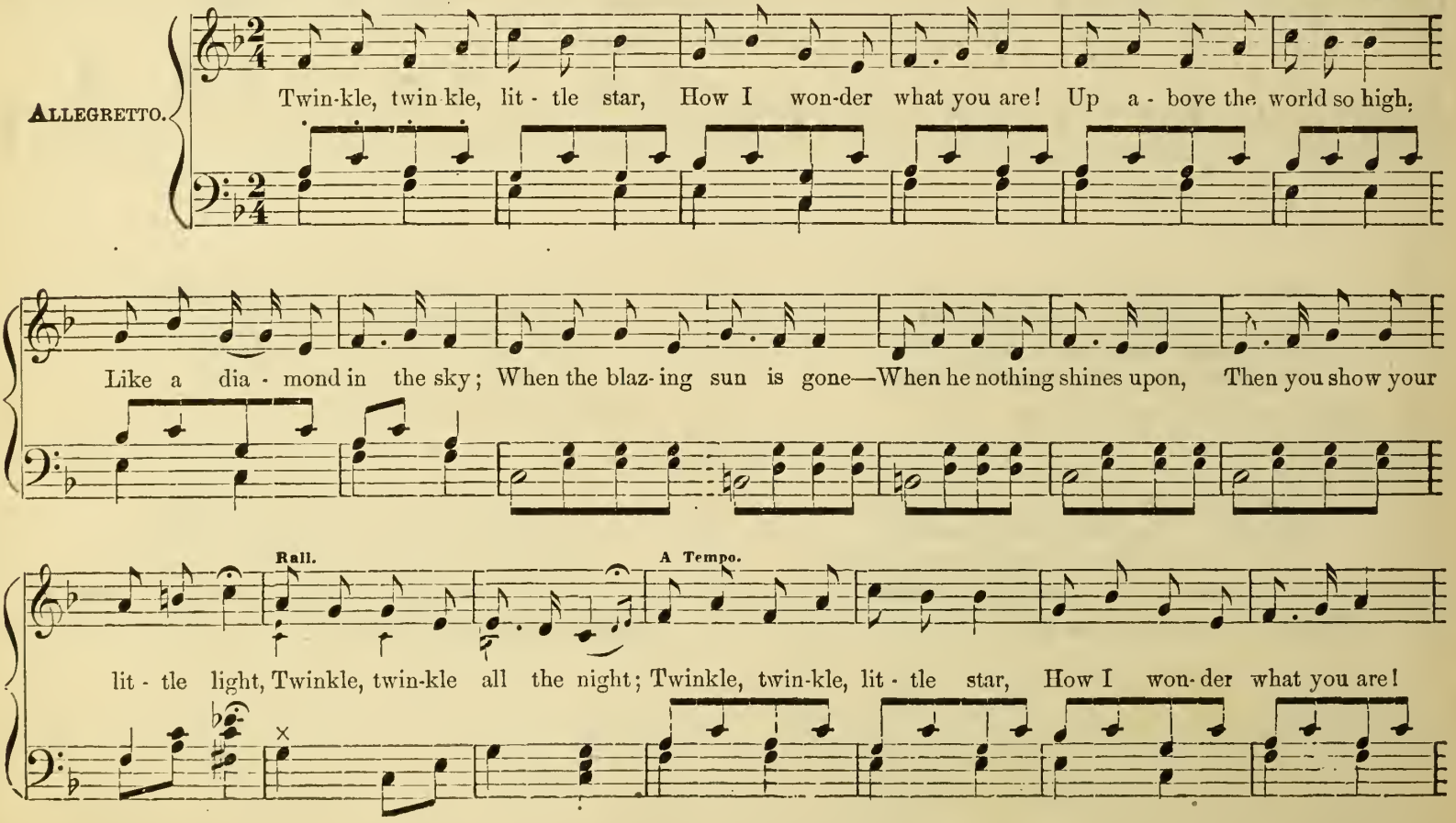
V.

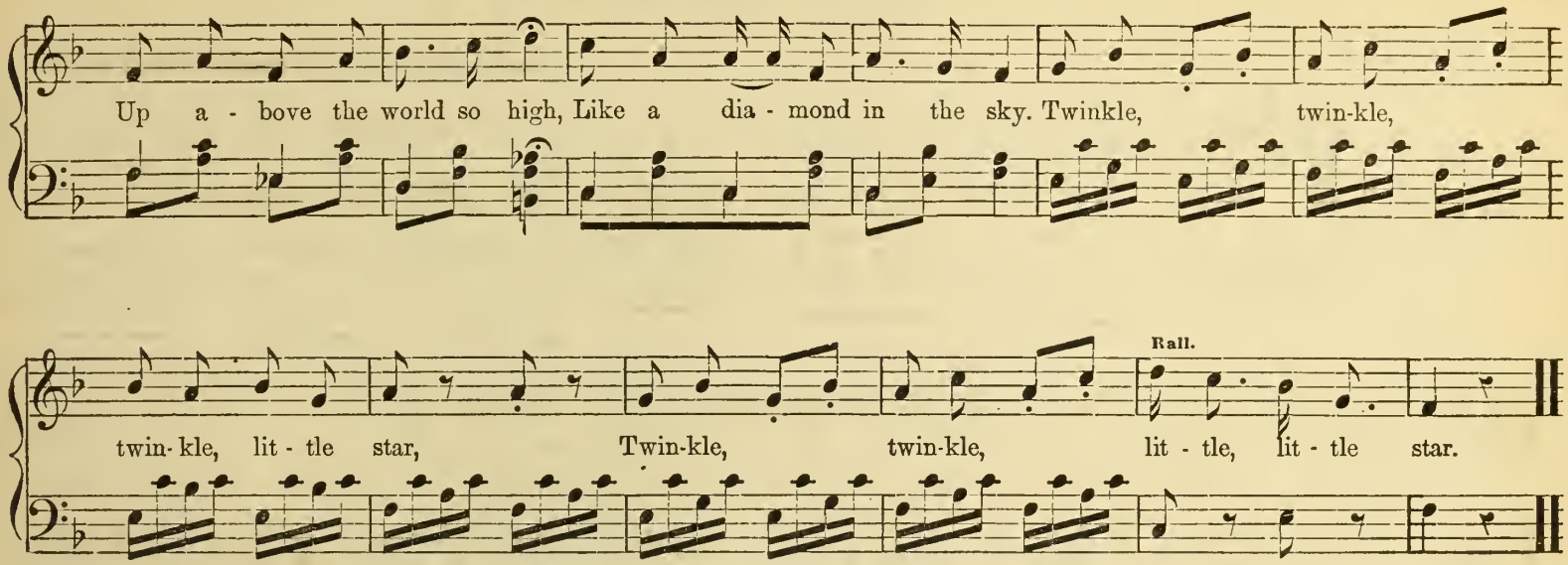
And when ye stray 'mid other scenes,
O, still recall your youth's fond dreams,
And think of friends who love you now,
Who twined these crowns to grace your brow.

Chorus.—Return, fair girls, &c.

Twinkle, twinkle, little Star.

Words by JANE TAYLOR. Melody by STEPHEN GLOVER.



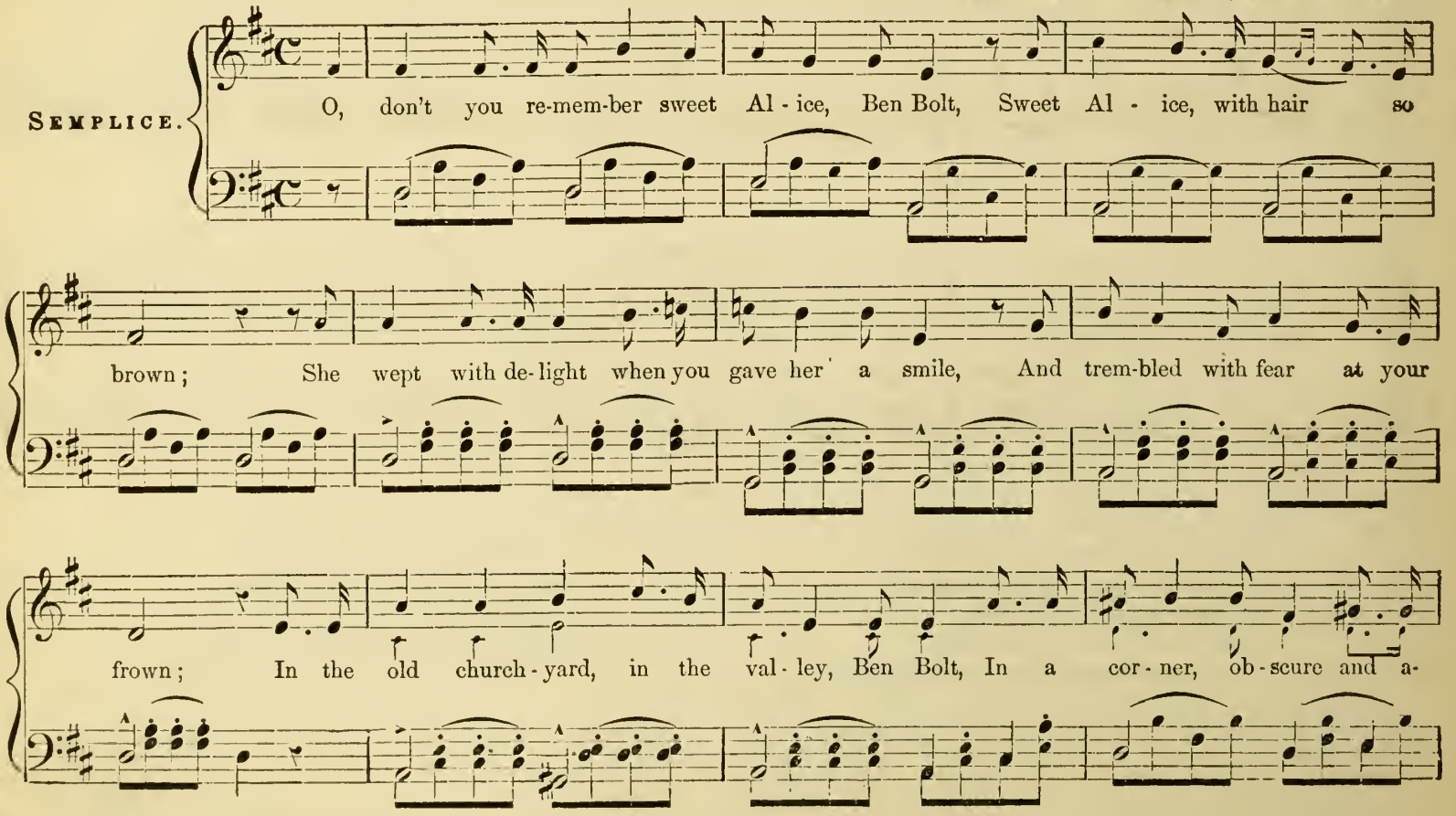


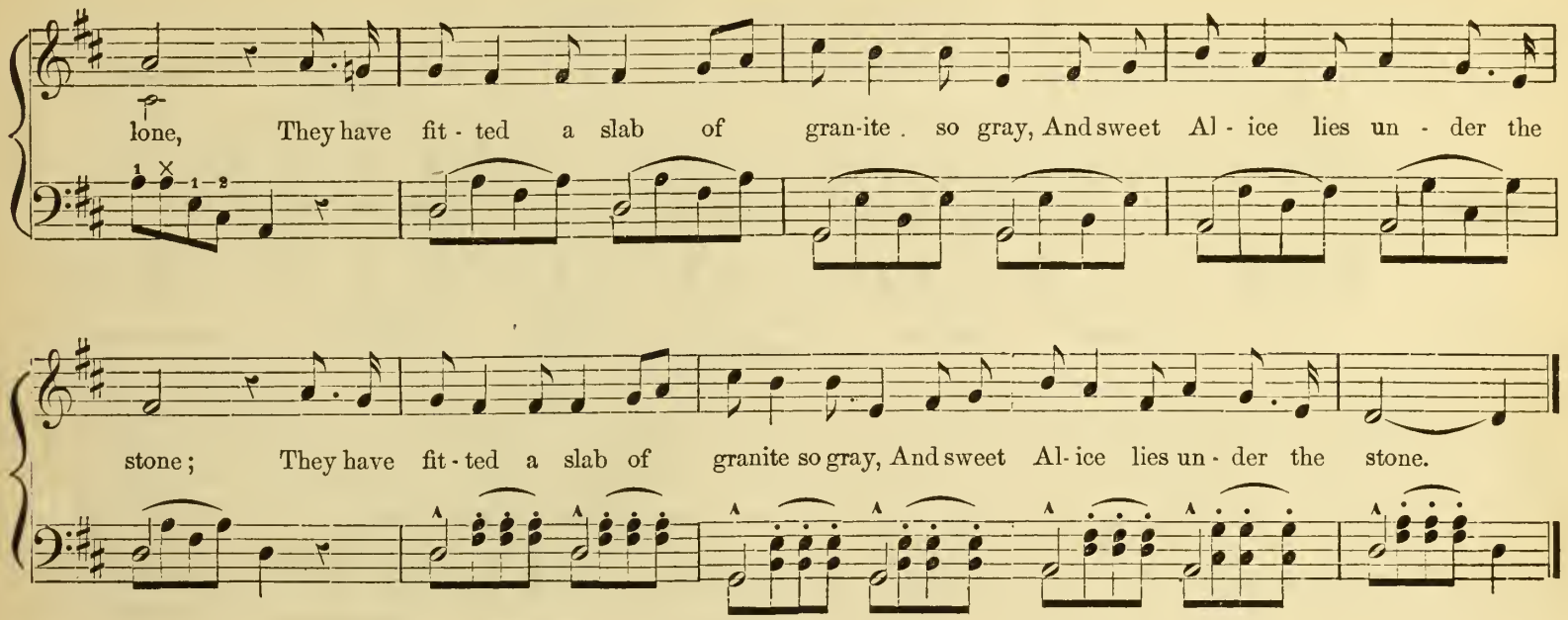
II.

Then the traveller in the dark,
Thanks you for your tiny spark;
He could not see which way to go,
If you did not twinkle so.
In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye,
Till the sun is in the sky.
As your bright and tiny spark,
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star, &c.

Ben Bolt.

Arranged from the celebrated Melody by NELSON KNEASS.





II.

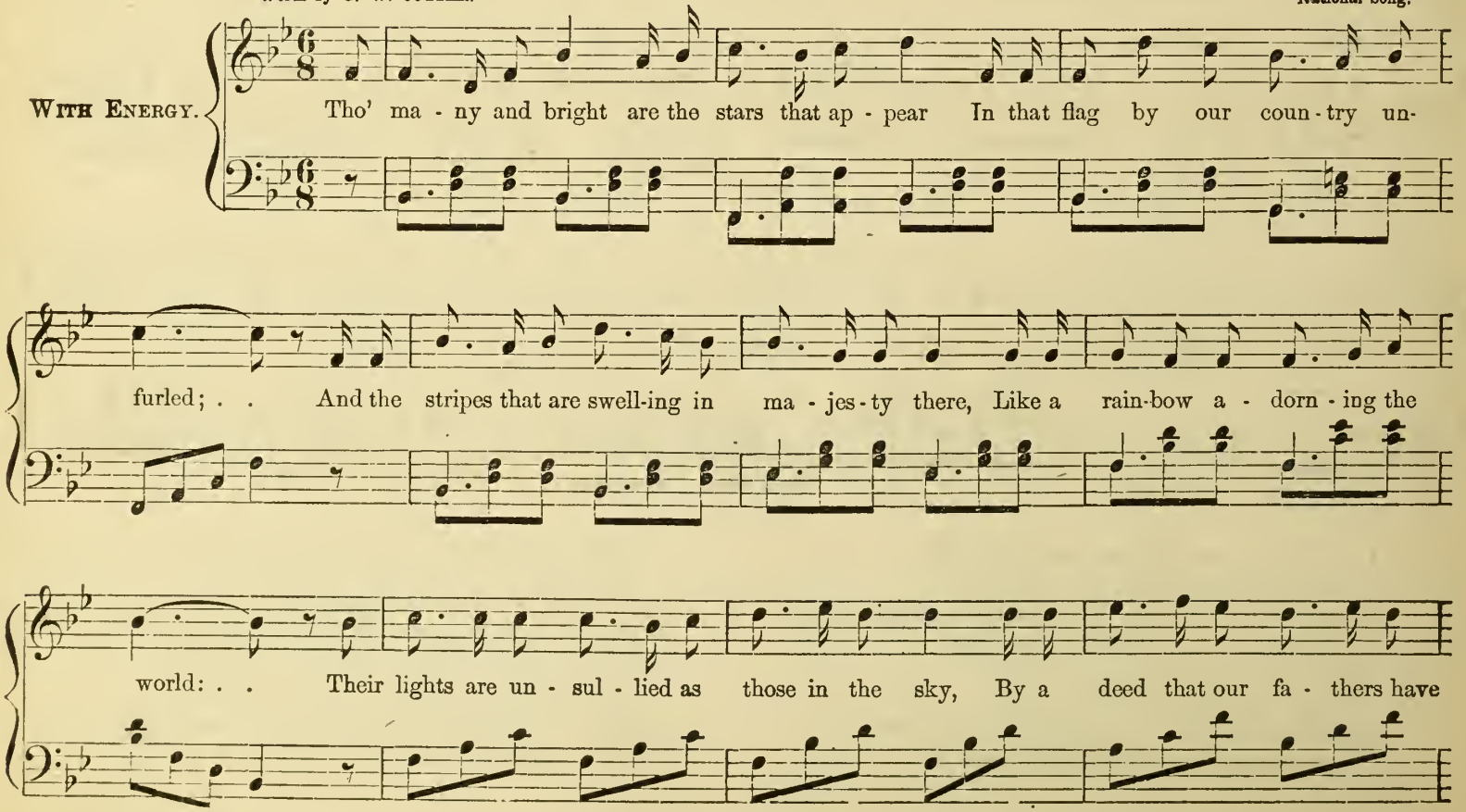
O, don't you remember the wood, Ben Bolt,
Near the green sunny slope of the hill,
Where oft we have sung 'neath its wide-spreading shade,
And kept time to the click of the mill!
The mill has gone to decay, Ben Bolt,
And a quiet now reigns all around;
See, the old rustic porch, with its roses so sweet,
Lies scattered, and fallen to the ground.

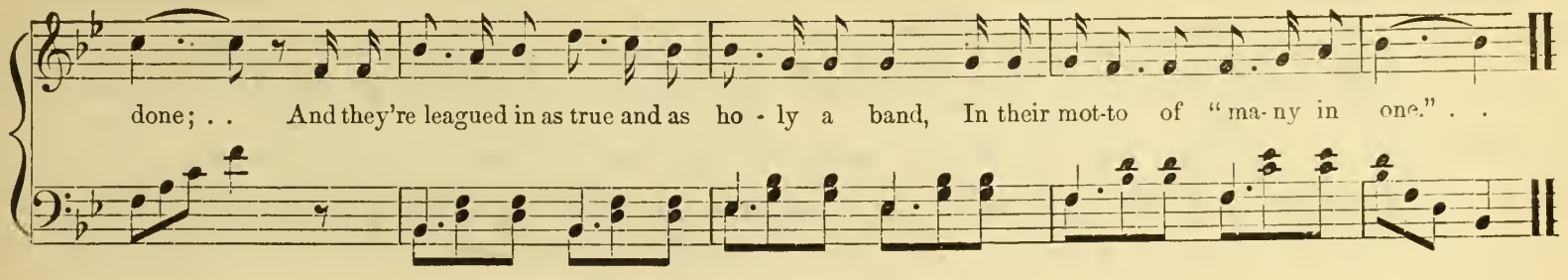
III.

O, don't you remember the school, Ben Bolt,
And the master, so kind and so true;
And the little nook, by the clear, running brook,
Where we gathered the flowers as they grew.
On the master's grave grows the grass, Ben Bolt,
And the clear, running brook is now dry;
And of all the friends, who were school-mates then,
There remains, Ben, but you and I.

E Pluribus Unum.

Words by G. W. CUTTER. National Song.





II.

We are many in one, while there glitters a star
In the blue of the heavens above;
And tyrants shall quail, 'mid their dungeons afar,
When they gaze on that motto of love.
It shall gleam o'er the sea, 'mid the bolts of the storm,
Over tempest, and battle, and wreck;
And flame where our guns with their thunder grow warm,
'Neath the blood on the slippery deck.

III.

The oppressed of the earth to that standard shall fly,
Wherever its folds shall be spread;
And the exile shall feel 'tis his own native sky,
Where its stars shall float over his head.
And those stars shall increase, till the fullness of time
Its millions of cycles has run—
Till the world shall have welcomed its mission sublime,
And the nations of earth shall be one.

IV.

Though the old Alleghany may tower to heaven,
And the Father of Waters divide,
The links of our destiny cannot be riven
While the truth of these words shall abide.
Then oh! let them glow on each helmet and brand,
Though our blood, like our rivers, shall run;
Divide as we may in our own native land,
To the rest of the world we are one.

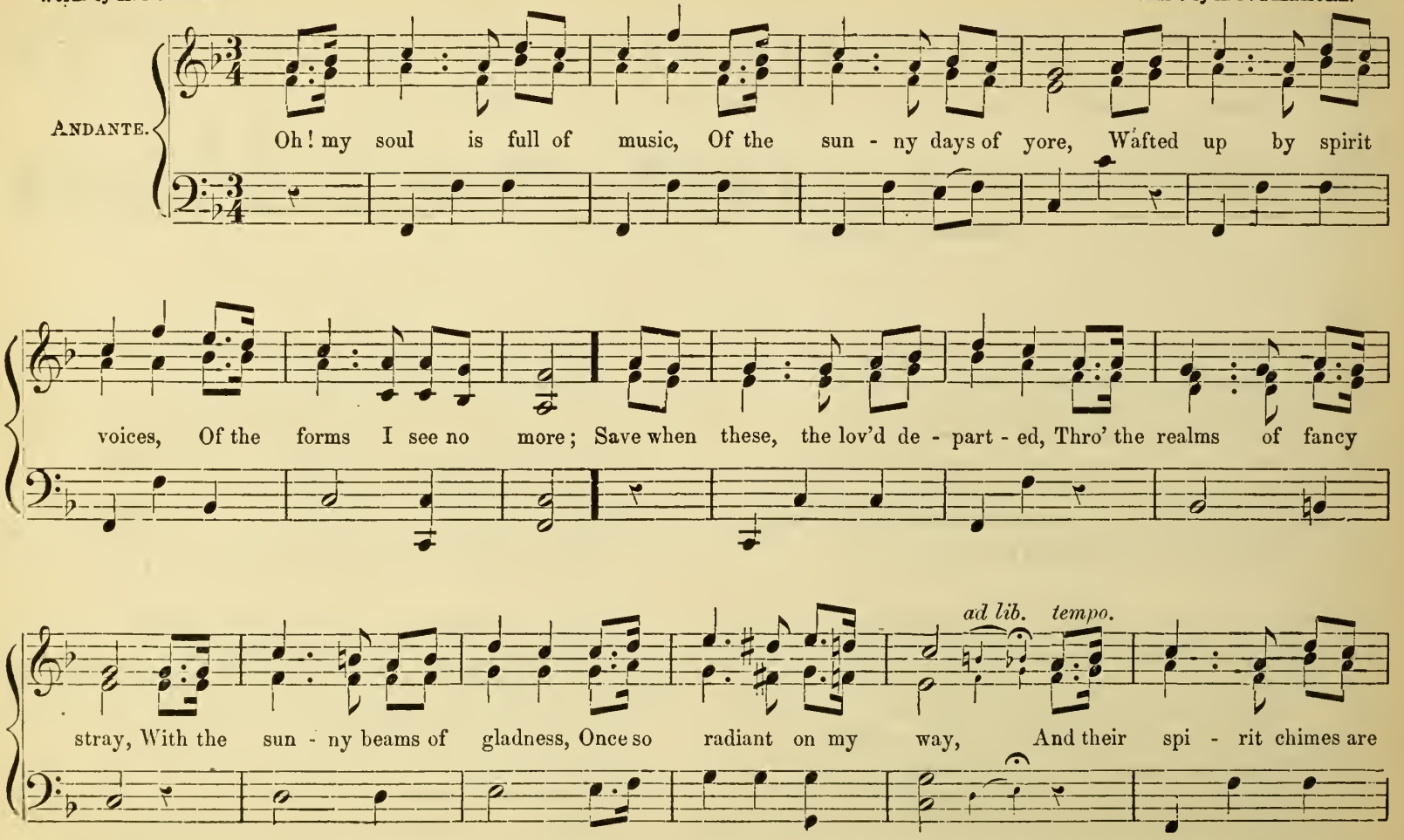
V.

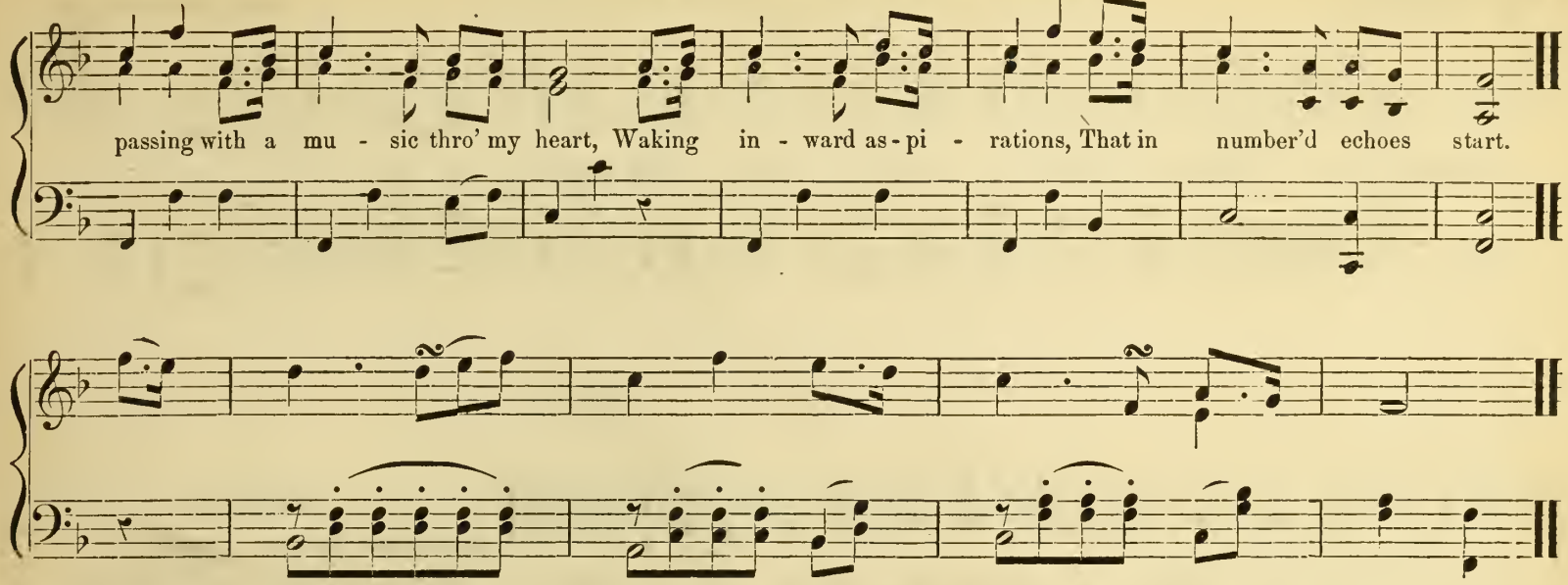
Then, up with our flag—let it stream on the air,
Though our fathers are cold in their graves;
They had hands that could strike, they had souls that could dare,
And their sons were not born to be slaves.
Up, up with that banner, where'er it may call,
Our millions shall rally around;
A nation of freemen that moment shall fall
When its stars shall be trail'd on the ground.

MY SOUL IS FULL OF MUSIC.

Words by H. DURHAM.

Music by A. D. FILLMORE.





2ND VERSE.

Oh, my soul is full of music,
Wafted up from childhood's years,
And I wander, in my dreaming,
Where our cottage home appears;
And I see the vines o'er creeping,
Where they bloomed in days gone by;
While the dew-drops on the roses,
Fresh in sparking beauty lie:
And adown the paths I wander,
Where I lightly trod of yore,
Smiling over childhood's visions,
As they greet my sight once more.

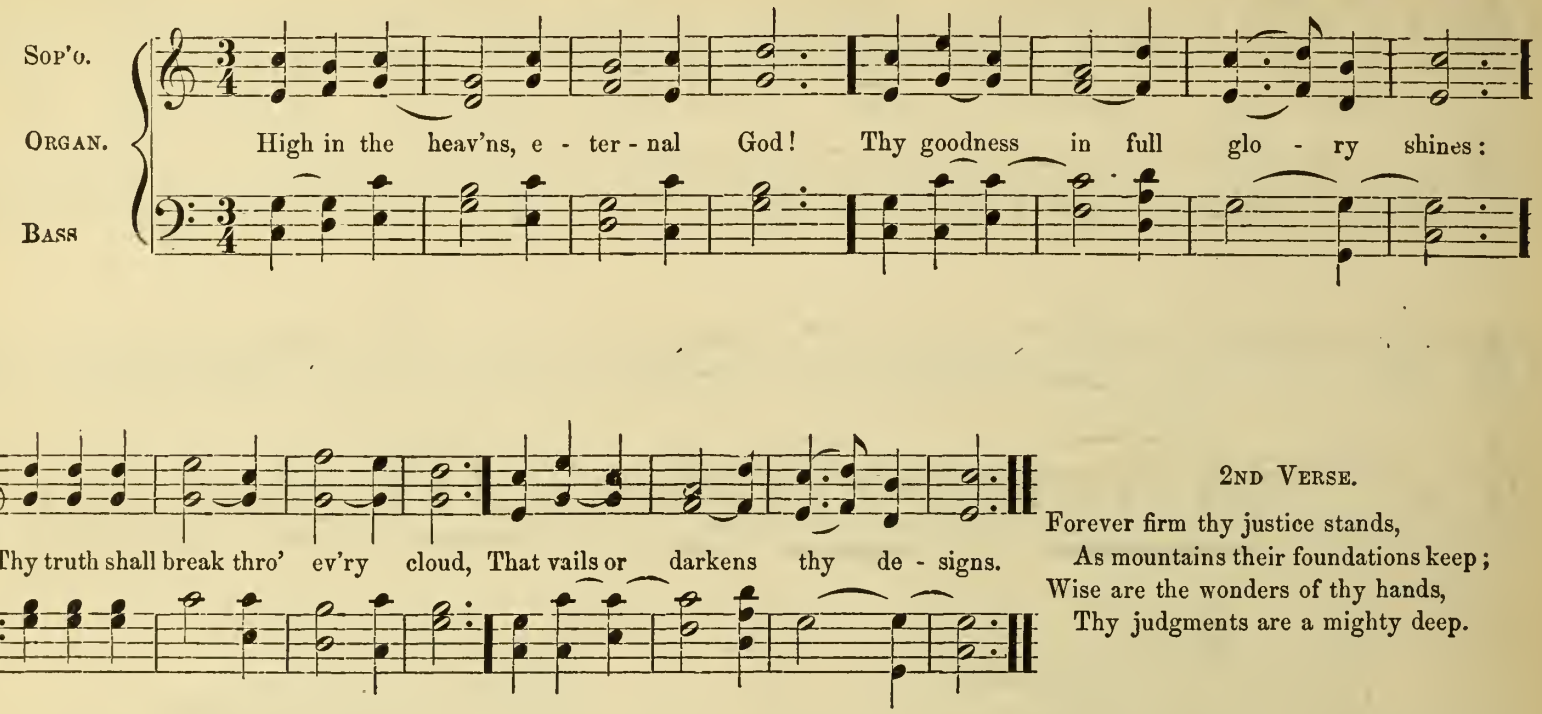
3RD VERSE.

Oh, my soul is full of music—
Music of the sunny bowers,
Where the birds are sweetly singing,
Thro' the swiftly fleeting hours,
And the wild bees hum commingles,
In the universal chime,
Winning my too restless spirit,
To a revery sublime;
And I think of the fair valleys,
Where a sweeter music flows,
Where the weary ones who leave us,
May eternally repose.

GERMAN AIR. L. M.

Words by Dr. WATTS.

Music, Author Unknown



2ND VERSE.

Forever firm thy justice stands,
As mountains their foundations keep;
Wise are the wonders of thy hands,
Thy judgments are a mighty deep.

3RD VERSE.

My God, how excellent thy grace,
Whence all our hope, our comfort springs!
The sons of Adam, in distress,
Fly to the shadow of thy wings.

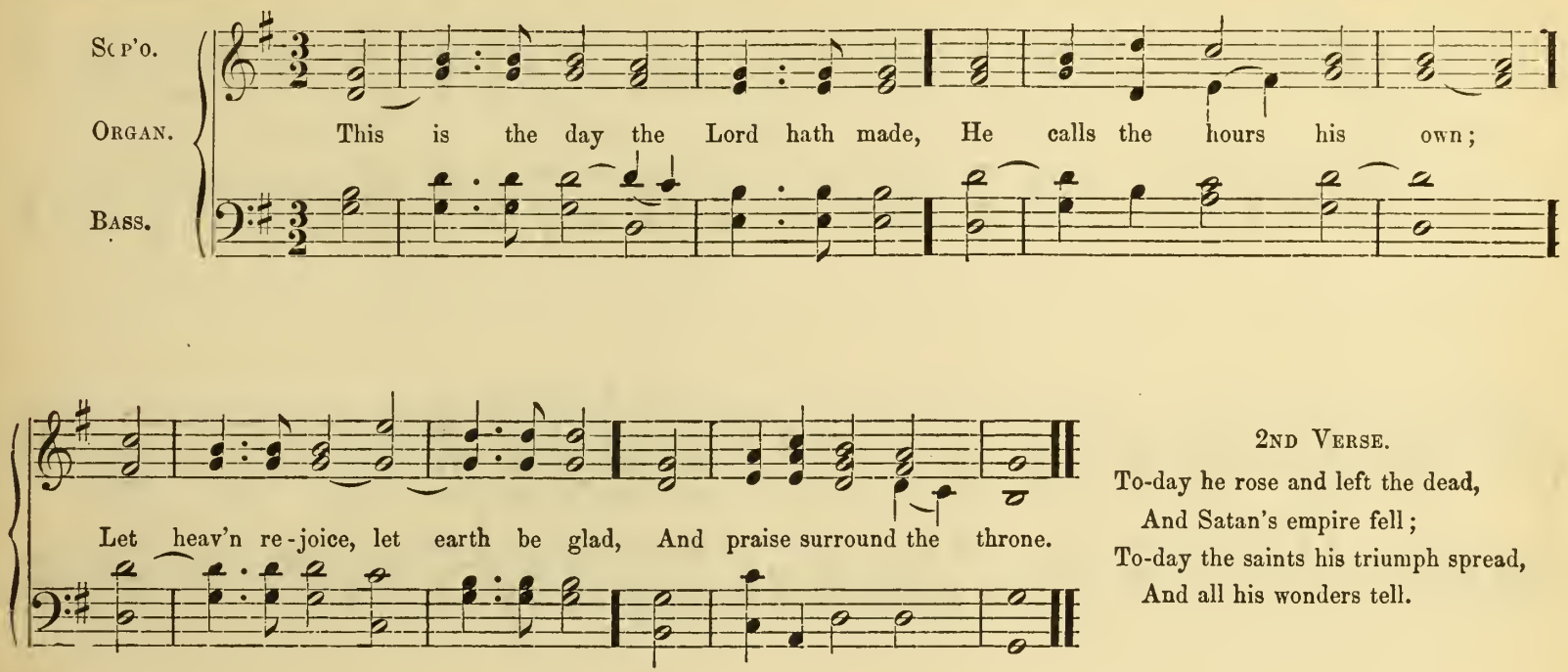
4TH VERSE.

From the provisions of thy house,
We shall be fed with sweet repast;
There mercy like a river flows,
And brings salvation to our taste.

5TH VERSE.

Life, like a fountain, pure and free,
Springs from the presence of my Lord;
And, in thy light, our souls shall see,
The glories promised in thy word

Words by Dr. Watts. Music by Dr. Arne.



2nd Verse.

To-day he rose and left the dead,
And Satan's empire fell;
To-day the saints his triumph spread,
And all his wonders tell.

3rd Verse.

Hosanna to th' anointed King,
To David's holy Son;
Help us, Oh Lord! descend and bring
Salvation from thy throne.

4th Verse.

Blest be the Lord, who comes to men,
With messages of grace;
Who comes in God his Father's name,
To save our sinful race.

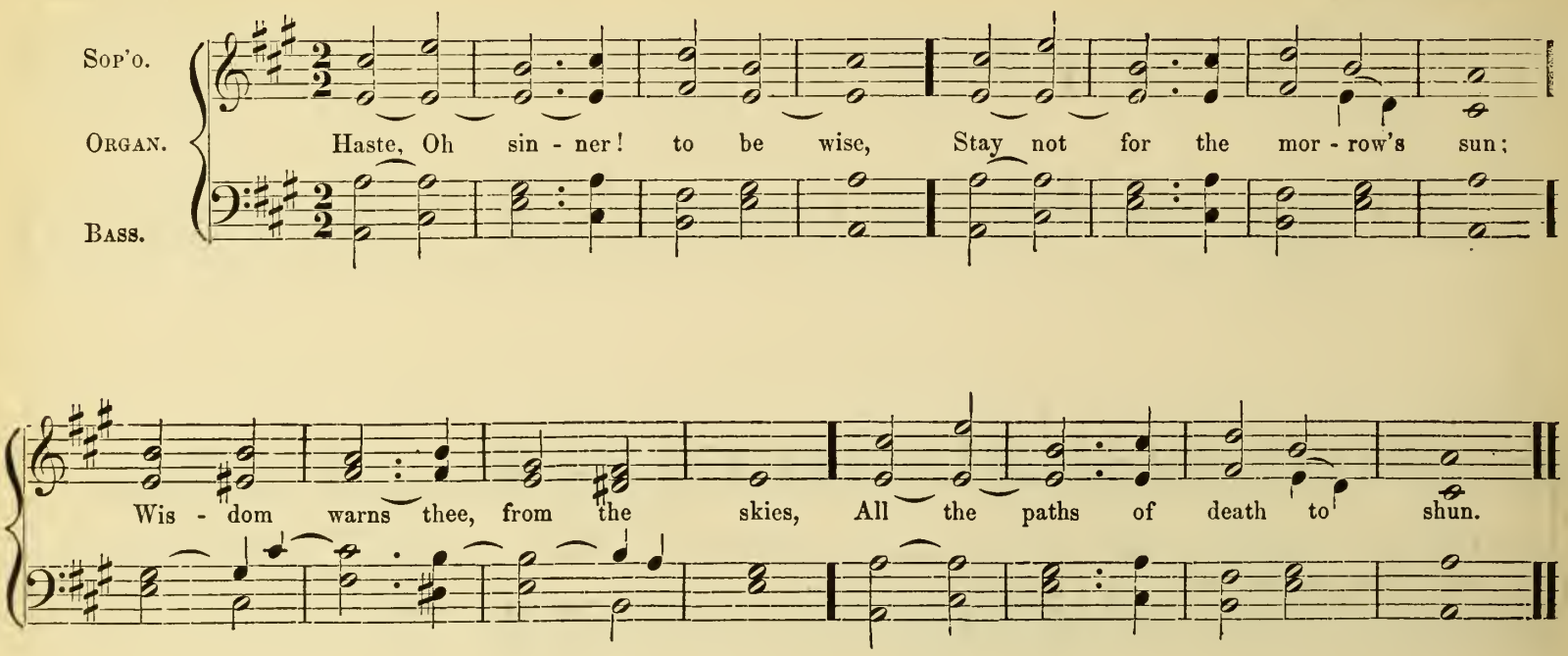
5th Verse.

Hosanna, in the highest strains,
The church on earth can raise;
The highest heavens, in which he reigns,
Shall give him nobler praise

PLEYEL'S HYMN. 7s.

Words by T. SCOTT.

Music by I. PLEYEL.



2ND VERSE.

Haste, and mercy now implore;
Stay not for the morrow's sun;
Thy probation may be o'er,
Ere this evening's work is done.

3RD VERSE.

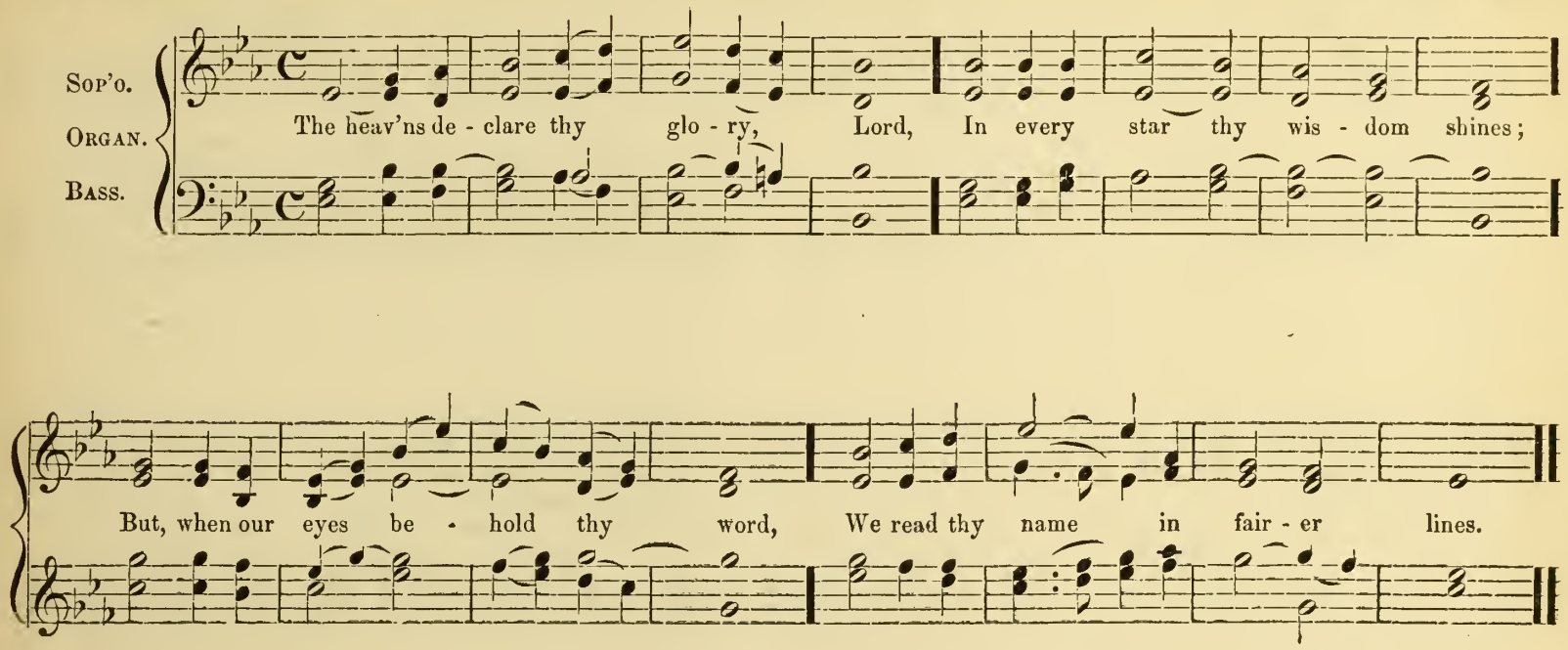
Haste, Oh sinner! now return;
Stay not for the morrow's sun;
Least thy lamp should cease to burn,
Ere Salvation's work is done.

4TH VERSE.

Haste, while yet thou canst be blest;
Stay not for the morrow's sun;
Death may thy poor soul arrest,
Ere the morrow is begun.

DUKE STREET. L. M.

Words by Dr. WATTS. Music by J. HATTON.



2ND VERSE.

The rolling sun—the changing light,
And nights, and days, thy power confess;
But that blest volume thou hast writ,
Reveals thy justice and thy grace.

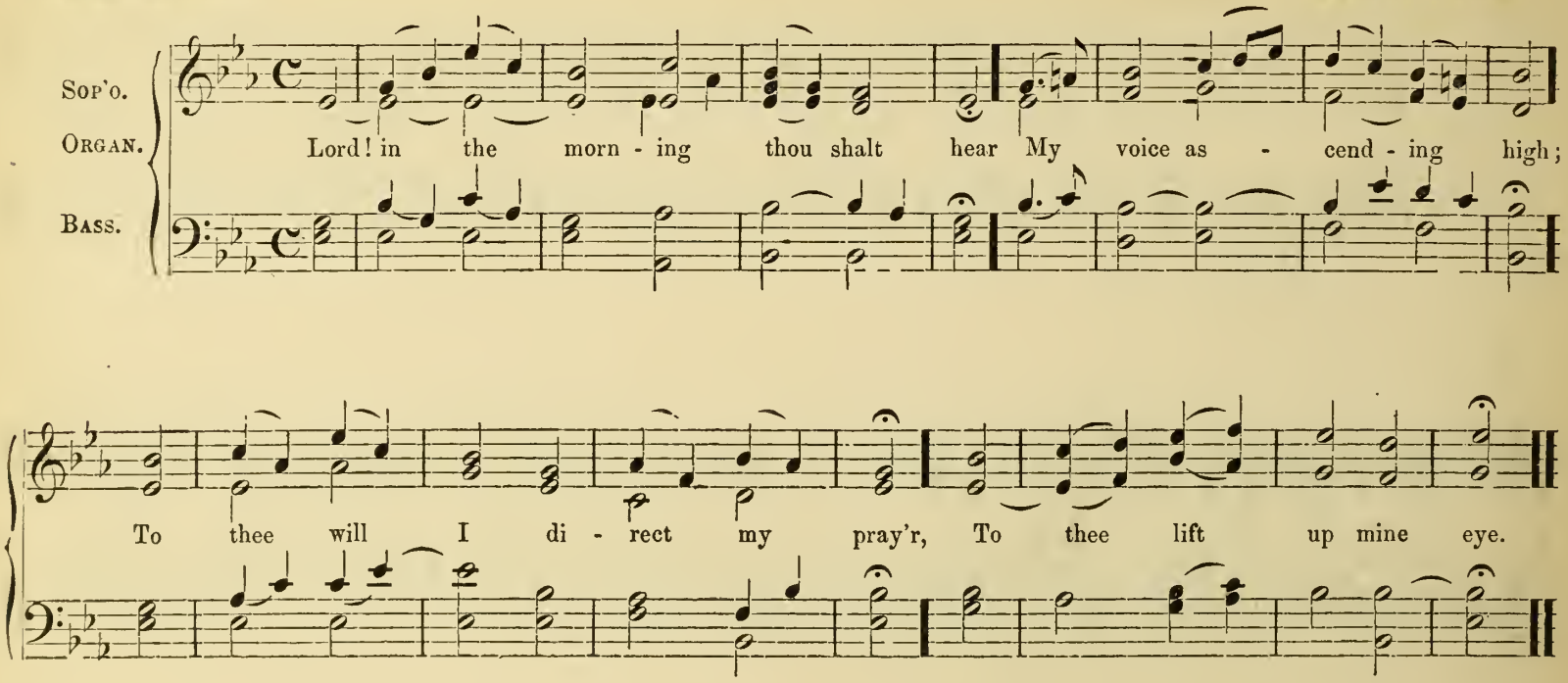
3RD VERSE.

Sun, moon, and stars, convey thy praise,
Round all the earth,—and never stand;
So, when thy truth began its race,
It touched and glanced on every land.

WARWICK. C. M

Words by Dr. WATTS.

Music by S. STANLEY.



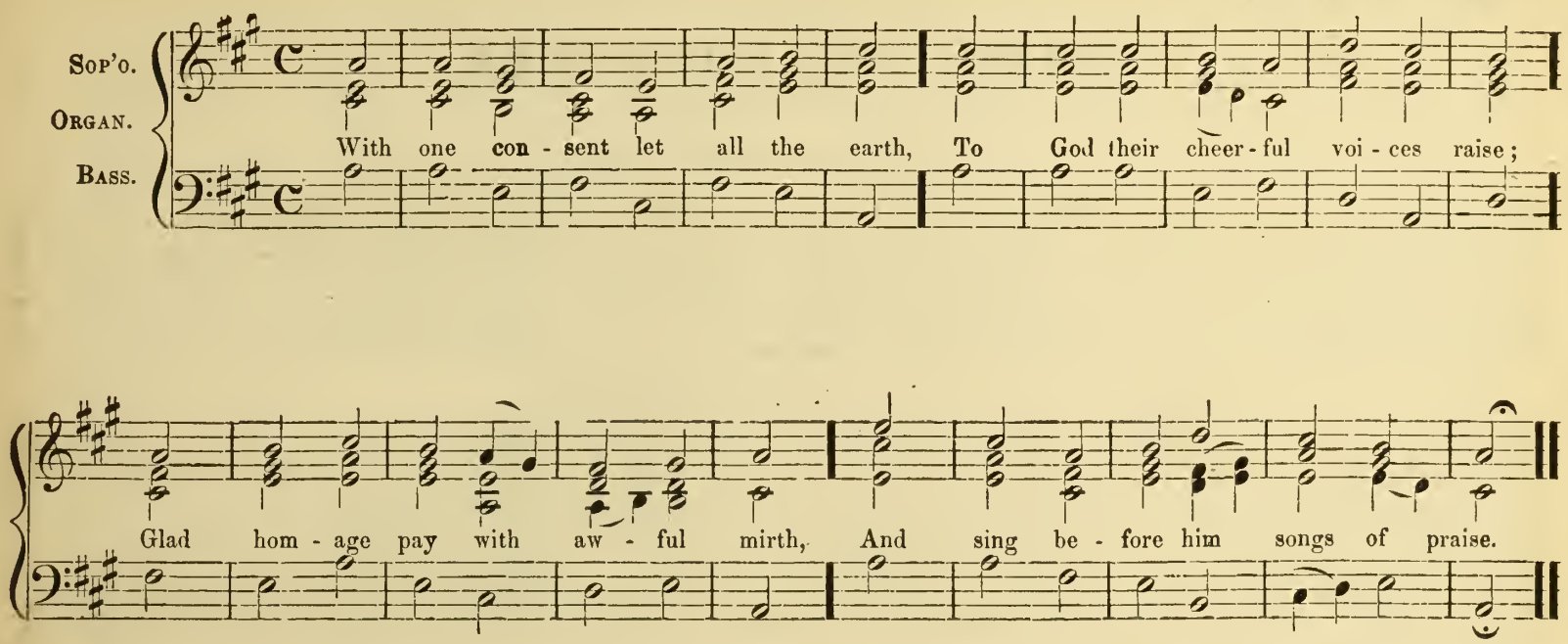
2ND VERSE.

Up to the hills, where Christ is gone,
To plead for all his saints,
Presenting, at his Father's throne,
Our songs and our complaints.

3RD VERSE.

Thou art a God, before whose sight
The wicked shall not stand;
Sinners shall ne'er be thy delight,
Nor dwell at thy right hand.

Music by MARTIN LUTHER.



2ND VERSE.

Convinced that he is God alone,
From whom both we, and all proceed;
We, whom he chooses for his own,
The flock which he vouchsafes to feed.

3RD VERSE.

O, enter then his temple gate,
Thence to his courts devoutly press;
And still your grateful hymns repeat,
And still his name with praises bless.

4TH VERSE.

For he's the Lord, supremely good,
His mercy is forever sure;
His truth, which always firmly stood,
To endless ages shall endure

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